

Language and Interculturality on Screen: A tool for Learning English

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Abstract

This project explored the use of cinema as a tool for learning English among tenth-grade students at Colegio Técnico CEDID Guillermo Cano Isaza through an action research approach. It aimed to foster an appreciation for film as an intercultural art form that encompasses various cinematic narratives, including history, literature, music and art. By exposing students to authentic, conversational English in films, they can enhance language comprehension, particularly in colloquial expressions that are often absent in traditional instruction. Cinema offered a unique, immersive experience that situates the language in real-life contexts, aiding in the acquisition of practical vocabulary for everyday use. Additionally, it provided students with the opportunity to engage with culturally and academically significant topics, enriching their understanding of the world and promoting interdisciplinary learning. This project positioned cinema not only as a linguistic resource but as a powerful educational tool that connects English language learning with intellectual and cultural exploration.

Key words: Interculturality, Cinema in EFL, Multimodality, Task-Based Learning

Resumen

Este proyecto exploró el uso del cine como herramienta para el aprendizaje del inglés entre los alumnos de décimo curso del Colegio Técnico CEDID Guillermo Cano Isaza mediante un enfoque de investigación-acción. Su objetivo era fomentar el aprecio por el cine como forma de arte intercultural que abarca diversas narrativas cinematográficas, incluyendo la historia, la literatura, la música y el arte. Al exponer a los alumnos al inglés auténtico y coloquial de las películas, estos pueden mejorar su comprensión del idioma, especialmente en lo que respecta a expresiones coloquiales que a menudo no se incluyen en la enseñanza tradicional. El cine ofreció una experiencia única e inmersiva que sitúa el idioma en contextos de la vida real, lo que ayuda a la adquisición de vocabulario práctico para el uso cotidiano. Además, brindó a los alumnos la oportunidad de abordar temas de relevancia cultural y académica, enriqueciendo su comprensión del mundo y promoviendo el aprendizaje interdisciplinario. Este proyecto posicionó al cine no solo como un recurso lingüístico, sino como una poderosa herramienta educativa que conecta el aprendizaje del inglés con la exploración intelectual y cultural.

Palabras clave: Interculturalidad, Cine en EFL, Multimodalidad, Aprendizaje Basado en Tareas.

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"I've finally decided my future lies beyond the yellow brick road."

(Elton John, 1973)

1. CHAPTER I: CONTEXT AND STATEMENT OF THE PROBLEM

The chapter presents background information related to the institution and school setting for the study, as well as provides information about the primary issue that inspired this study.

The chapter starts with a description of the school's institutional context and education-related goals, including the Institutional Educational Project (PEI), vision, and mission statement; thus, the proposal relates to the institution's educational objectives. The next sections address the characterization of the population, the English diagnostic assessment results, and survey findings about students' perceptions of cinema and its usefulness as an educational resource. Each component is used to support and develop the study's research question and objectives, and to guide the general direction of the pedagogical proposal.

1.1 Contextualization

This action research was conducted at the public institution called Colegio Técnico CEDID Guillermo Cano Isaza I.E.D., which is located in Tunjuelito, Bogotá, one of the most densely populated urban areas in the city.

Colegio Técnico CEDID Guillermo Cano Isaza I.E.D. is distinguished by its technical education model, which serves students from preschool to the final year of secondary education. This school provides instruction for students from preschool through the last year of high school and offers specialized programs in the following areas: Accounting, Finance, Food Agro-industrial, Electromechanics, and Design. The educational project focuses on developing students' academic, civic, technical, and labor competencies, as well as their ability to communicate effectively. In order to create an educational project that meets the needs of students and prepares them for entering the labor market, there must be collaboration between the school and the productive sector. Details provided by the Bogotá Chamber of Commerce about the area also provide guidelines for developing the educational strategies utilized at CEDID that focus on providing relevant education of the highest quality (Isaza, 2020, pp. 60–62).

The Colegio Técnico CEDID Guillermo Cano Isaza I.E.D.'s institutional identity is founded on its long-standing commitment to offering a holistic approach to education through its PEI, vision, and mission. According to the mission, the PEI states that “The Colegio Técnico Cedit Guillermo Cano Isaza IED contributes to the education of children and youth capable of exercising autonomy within the framework of responsibility, fostering academic, technical, and humanistic competencies” (Isaza, 2020, p. 5). The school's vision and mission demonstrate its commitment to a holistic approach to educating students, including helping them become independent, responsible, and to develop the skills they need for life as an individual in society.

1.2 Characterization of the participants

To characterize the group, a questionnaire was applied (see Annex A). The questionnaire was divided into two sections, where the first section focused on sociodemographic information such as age, gender, grade, nationality, place of birth, neighborhood, stratum, housing conditions, family composition, and number of siblings. The second section explored students' viewing habits, their attitudes toward cinema, and their perceptions of using films as a tool for learning English.

The students from grade 10-02 of the morning shift were a group composed of 36 learners, who constitute the population of this study. The gender distribution was balanced, with slightly more females than males. Most students were approximately 14, but their ages range from 13 to 17 years old, therefore, the different ages of students may have an impact on their learning needs, motivation, and learning styles, which were important criteria for planning the learning strategies to be used in this study. Socially and economically speaking, nine out of ten students belonged to socioeconomic stratum two, while a minority of students belonged to socioeconomic stratum one, which suggests that most of the students are from households with

low- to middle-incomes. Additionally, most of the students lived in Ciudad Bolívar, and only one student lived in the locality of Kennedy. This information was relevant to design activities that were accessible and meaningful for students, considering their limited access to technological resources and cultural experiences outside school.

On the other hand, regarding their impressions of film and the English language, most participants had positive experiences with movies. Movies were considered as a source of amusement and an enjoyable method of escaping daily routine. Action films, comedies, and drama films were the three most popular genres among the participants. Almost all participants accessed movies through Netflix or Disney+, and the level of attendance at cinemas varied considerably; nevertheless, they were all likely to regularly watch films at home.

In terms of language exposure, a significant number of students indicated that films in English were occasionally or rarely watched, often opting for subtitles over dubbed versions. Moreover, when asked about cinematic adaptations of literature, some students recognized certain titles, while others were either unfamiliar with them or unsure. This suggests an opportunity to bridge literary and cinematic content to foster intercultural awareness and critical thinking. It is crucial to point out that there were indications from students that they have an increased interest in using film-based teaching methods in an educational environment because they consider film to be an effective way to learn English. Through debates, character breakdowns, and the design of creative projects, students showed a preference for these types of activities within their classroom environment, demonstrating that active and participatory experiences are what motivate them as learners.

Finally, results showed a general interest in cinema among students, but preferences and viewing habits differed. Most of them had a wide range of genre preferences and used digital

platforms, and their motivations were mainly linked to entertainment and cultural exploration. All this helped to shape the activities planned for the project.

1.3 English Diagnostic Test

A diagnostic test was designed and administered to determine the students' English level (see Annex B). The test was based on the Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés of the Colombian Ministry of Education (MEN). It tested four language skills (reading comprehension, writing, language use and listening-speaking), where the reading part was a fragment from *Walden*, a novel by Henry David Thoreau that reflects on simple living in natural surroundings, and the listening part was based on a short discussion about a famous movie. The test was designed to identify students' strengths and weaknesses in English prior to the pedagogical intervention. The test was applied to the 36 students of grade 10-02 and showed important difficulties in all language skills tested, indicating the need for specific pedagogical interventions.

In the area of reading comprehension, it was difficult for most students to read and comprehend the main ideas as well as specific details found in the short text. Making distinctions between literal and inferential types of questions, as well as the construction of grammatically accurate and coherent sentences, appeared to be common challenges among many of the students. Characteristics of errors related to responses included verb tense usage, limited vocabulary, and confusion regarding the use of sentence connectors.

In the same way, the listening comprehension section revealed that many students could not identify familiar words and expressions when used in natural speech, showing their lack of experience with real spoken English. Finally, most students struggled to express ideas in the

speaking section. The responses were often individual words or memorized phrases, and there was a low level of confidence when trying to express their own opinions spontaneously.

The results of the diagnostic test showed that students had difficulties across all the skills tested. Most had little ability to comprehend what they read, poor grammar usage and little ability to produce or interpret spoken English. The issues pointed to a lack of meaningful and engaging exposure to the language beyond traditional instruction. In this sense, cinema provided an efficacious alternative to the language laboratory by showing real language in dynamic contexts, exposing students to colloquial expressions, and enhancing motivation through visual storytelling.

1.4 Statement of the problem

Colombia has made English language proficiency a top priority, shaped by national education policy through the implementation of its National Bilingualism Program (PNB). The goal of this program is to provide Colombian students with the necessary English language skills needed to succeed in today's global economy. The PNB also aims to meet the national goals to enhance competitiveness, increase employability, and create global linkages. Although there have been multiple educational reforms, Colombians are still struggling to effectively learn English and to apply it in a communicative manner in real-life scenarios and intercultural settings.

In this sense, the current project is centered on the particular problems that tenth-grade students have when it comes to comprehending and using English in real situations. A major problem is that traditional language instruction does not focus enough on colloquial language, which students often do not get to hear. To fill this gap, the proposal introduces cinema as a pedagogical tool, which allows for an immersive and meaningful contact with spoken English

and cultural allusions, where students can refine their listening skills and acquire new vocabulary, including useful, everyday phrases. Films are incorporated into the curriculum with the aim of not only developing linguistic skills but also fostering an appreciation for intercultural narratives interwoven into history, literature, music, and art. This is an engaging, interdisciplinary approach designed to enhance English learning, critical thinking, and cultural awareness.

1.5 Rationale

The study originated from a personal and pedagogical interest developed in light of the role and relevance of cinema in education. This concern was not only rooted in the researcher's own academic interests but also emerged as a response to the students' needs, especially given their low levels of English proficiency. In a context where conventional English teaching methods often fail to engage learners meaningfully, it became imperative to explore alternative strategies that promote language acquisition alongside emotional and cultural connection. Cinema offers a rich and authentic linguistic environment, capable of mirroring different world views, triggering curiosity, and providing a deeper understanding through its visual and narrative elements.

The use of cinema in English language teaching provides immersive experiences which develop linguistic and cultural competence. Movies provide a format that students find appealing, can mirror natural speech, contextualize vocabulary, and invite critical reflection. This approach also provides an alternative to the passive consumption of media that is common among adolescents and instead promotes an active, reflective engagement with the language. Ultimately, the application of cinema in the teaching process can bridge the gap between the

acquisition of language and the students' real-life experiences, promoting not only better communication skills but also a deeper intercultural understanding.

1.6 Research question

How does the use of cinema as a pedagogical tool influence English learning and the development of intercultural awareness in tenth-grade students?

1.7 Objectives

General objective

To explore how the use of cinema as a pedagogical tool influences English learning and the development of intercultural awareness in tenth-grade students.

Specific objectives

To analyze how cinema-based activities influence English comprehension, focusing on students' ability to recognize vocabulary in authentic contexts.

To explore how cinema-based learning strategies contribute to the development of intercultural awareness through exposure to natural dialogues and cultural representations.

To assess the effectiveness of the pedagogical proposal by analyzing students' performance and perceptions in relation to English learning and intercultural awareness.

2. CHAPTER II: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

The conceptual and theoretical background of this research project is presented in this chapter and consists of two parts. The first part of the study is the literature review, which presents a synthesis of national and international studies that explore the pedagogical use of cinema in the teaching of the English language, highlighting its contributions, challenges, and

gaps. In the second section, the theoretical framework, the main concepts and perspectives that underlie this study are presented, such as the role of cinema in the context of English as a Foreign Language (EFL), the need for multimodality in language learning, and the development of interculturality as a key competence. All of these elements contribute to the pedagogical and investigative nature of the project.

2.1 Literature review

In education, there is a body of research which has investigated the pedagogical potential of cinema in educational settings. These studies are directly related to this project, which deals with the use of cinema as a didactic resource for the teaching of English to tenth-grade students at the CEDID Guillermo Cano Isaza school. All these studies agree on the fact that cinema can promote critical thinking, intercultural awareness, and communicative skills.

The study *Literatura Clásica a Través de la Narrativa Transmedia* (Rosario, 2023) explores the application of transmedia storytelling as a pedagogical tool to reinvigorate the reading of literature in school settings. According to the researcher, the use of digital tools and audiovisual content such as films, web series, or interactive platforms in the reading process allows students to interact with literary texts in a dynamic and multimodal way. This helps to reduce the gap between canonical texts and today's youth and generates opportunities for the development of multiple literacies, including visual and digital literacies. The study, although situated within literature teaching rather than foreign language acquisition, focuses on multimodal texts and provides evidence for the use of cinema in English classes. In the Colombian context, the use of films as the main material could enable students to develop transmedia-inspired activities such as character analysis and intercultural discussion, fostering both linguistic competence and literary awareness.

Likewise, *Posibilidades del Séptimo Arte en el Aula de Lenguaje* (Pérez Meléndez & Saavedra Rojas, 2022) conducted a documentary analysis of fifty academic articles that analyze the use of cinema as a pedagogical tool in the teaching of languages. The authors emphasize that cinema can involve students into processes of meaning making, through its narrative, aesthetic, and semiotic richness. From this point of view, cinema is not only entertainment, but a form of communication, corresponding to the way students today perceive and interpret the world. The authors' results provide evidence for the central premise of this project, which is that cinema can be a simultaneous access point to language and culture. Students can improve their speaking skills by interpreting character behavior, moral dilemmas, and social themes in movies that also promote reflection on real-world issues. This is consistent with the collaborative learning, where learners construct understanding together through dialogue and shared experiences.

El Cine, *Herramienta Didáctica para la Enseñanza de la Historia* (Bahamón Ávila & Camilo Andrés, 2019) analyzes, from another disciplinary perspective, the use of historical films to promote the development of historical thinking in secondary school students. The findings show that the conjunction of films with guided analysis and contextual research enhances students' ability to challenge dominant narratives, develop empathy, and understand social transformations. The study is situated in the historical education context, but the implications are important for language learning contexts. In this project, films are not only a trigger for language practice but also a trigger for discussion, which promotes critical engagement. Films that feature characters with moral and ethical dilemmas that are discussed in class can be used to encourage students to construct arguments, voice opinions, and consider different points of view.

Furthermore, *La Multimedia como Estrategia Pedagógica para Fortalecer las Competencias Comunicativas y Ciudadanas en los Estudiantes* (Taita, 2019) evaluates the role

of multimedia resources such as videos, animations, and digital presentations in the improvement of students' communication and civic competencies. The study found that when students were exposed to multimedia content that was culturally relevant and emotionally engaging, they were more willing to participate in class and express their opinions. This insight supports the inclusion of cinema as a multimodal resource that connects language learning to students' experiences, promoting more authentic communication.

The research *El Cine como Estrategia Educomunicativa en Niños y Niñas Afro* (Posada, 2022) studied how cinema contributed to identity formation and collective memory in Afro-Colombian children from the Urabá region. The study uses a participatory action research design and shows how Afro-Colombian children use cinema not only as a form of entertainment but also as a way to recognize themselves and their communities. Films served as mirrors that reflected their realities and allowed them to question and reshape cultural narratives. Although this study investigates a different population, it offers relevant insights into the intercultural dimension that this project aims to develop.

From a more linguistic point of view, the work *Análisis Descriptivo de la Traducción Subtitulada y Doblaje de Culturemas en la Película Forrest Gump* (Guasca, 2020), which analyses the translation of culturally specific elements (culturemas) in the subtitles and dubbed versions of the film *Forrest Gump*. While this is not a pedagogical study, but rather a study of translation, it offers some interesting ideas about the embedded cultural knowledge inherent in films and how that knowledge can be retained or modified in translation. This indicates the richness of using subtitled films in their original language in the context of English teaching. Watching films in English with subtitles exposes students to authentic pronunciation, intonation, and vocabulary while also making them aware of cultural nuances. This supports the strategy of

using film as authentic input for speaking activities and intercultural analysis, especially when students are asked to compare their own perspectives with those shown in the films.

Finally, *El Cine como Recurso Didáctico en el Aula de Educación Bilingüe en el Ciclo de Infantil* (Villacampa, 2021) talks about the use of films in early bilingual education. The research, based on case studies in bilingual preschool context, suggests that visual storytelling, such as animated films, can facilitate vocabulary acquisition, listening comprehension, and intercultural awareness by making language accessible and memorable for children. Although the population is not the same as in the present study, the same principles can be applied: visual cues, emotional engagement, and storytelling structures may aid tenth-grade students' language skills.

In summary, the works examined in this section agree on stressing the pedagogical value of cinema as a multifaceted instrument that favors both the learning of English and the improvement of intercultural and communicative skills. These investigations, from multimodality and the use of audiovisual narratives to the promotion of critical thinking, ethical reflection, and cultural identification, provide a solid basis for the design of a cinema-based educational proposal. Additionally, evidence suggests that film in the classroom can increase student motivation, engagement, and active participation. The results constitute both a guide and a foundation for the theoretical framework of this project, which explores the concepts of cinema in the teaching of English as a foreign language, multimodality, and interculturality. All the studies reviewed were conducted in the Colombian context and written in Spanish, which made them directly relevant to the local educational setting of this project.

2.2 Theoretical framework

To understand how cinema can function as a pedagogical tool for English language learning and intercultural awareness, this theoretical framework is organized around four interconnected concepts. First, the role of cinema within English as a Foreign Language (EFL) is examined to establish how films provide authentic linguistic input. Second, multimodality is introduced to explain how cinema's integration of image, sound, and narrative creates meaning beyond language alone. Third, interculturality is explored to understand how learners engage with cultural difference and develop critical awareness through cinematic narratives. Fourth, Task-Based Learning (TBL) is presented as the methodological framework that organizes classroom activities around meaningful tasks, allowing students to use English purposefully while engaging with film content. These four concepts are not separate, rather, they work together to form the foundation for a cinema-based pedagogical proposal that addresses both linguistic and intercultural competencies.

2.2.1 Cinema in EFL

The integration of cinema in education has gained significant momentum, especially with the rise of audiovisual and digital technologies. Its rapid expansion and the rise of social networks have facilitated cinema's prominence, positioning it as a key tool for communication, information, and education. As a result, cinema has become more than just an entertainment medium; it is now a dynamic, engaging method for teaching complex concepts and enhancing students' learning experiences.

Cinema has proven to be a highly effective pedagogical tool, serving as a complementary resource for educational programs and as a means to foster the integral development of students. According to Amilburu (2010, as cited in Pulido Polo, 2016), cinema is “an effective pedagogical instrument for the comprehensive education of students, or as a complement to the

development of a subject's curriculum.”. This perspective highlights the transformative power of cinema in contrast to traditional, less interactive methods that often rely on lectures and rote memorization.

Recent studies reinforce this pedagogical potential within the English as a Foreign Language (EFL) context. For instance, Férez Mora, Monroy Hernández, & Sánchez Auñón (2023) argue that films are among the most helpful and preferred tools for enhancing language competence, as they allow learners to simultaneously develop listening, speaking, reading, and writing skills while acquiring vocabulary, grammar, and pragmatic awareness. Similarly, López López, Campoverde López, & Bonilla Tenesaca (2025) emphasize that movies expose students to “natural language, cultural knowledge, expanded vocabulary, and more opportunities to listen to real language and comment on what was observed” (pg. 147).

In the specific case of EFL classrooms, films provide authentic linguistic input that enables students to recognize natural pronunciation, intonation, and paralinguistic cues, such as facial expressions and gestures, that support comprehension (Férez Mora, Monroy Hernández, & Sánchez Auñón, 2023). Moreover, the audiovisual nature of cinema bridges the gap between classroom learning and the outside world, creating meaningful and motivating experiences that encourage learners to engage actively with the target language (López López, Campoverde López, & Bonilla Tenesaca, 2025). In this way, learners are not only exposed to the language but also to the contexts in which it is naturally used.

In this project, cinema serves as an engaging way to help tenth-grade students improve their language skills, including listening, vocabulary, and comprehension. By exposing students to authentic language and intercultural contexts through film, they can better understand colloquial expressions and cultural nuances, which are often absent in traditional text-based

methods. As López, Campoverde, and Bonilla explain, “watching movies or series in English regularly during weekends increased students’ listening comprehension and oral production during their English classes” (pg. 149). Likewise, subtitled films contribute to improving both oral fluency and accuracy (Férez Mora, Monroy Hernández, & Sánchez Auñón, 2023), which further supports their use in classroom practices.

In conclusion, the use of cinema in EFL classrooms goes beyond the development of specific linguistic skills; it nurtures cultural awareness, motivation, and critical thinking. By immersing students in authentic communicative situations and diverse cultural contexts, cinema promotes a deeper and more meaningful connection with the language. This pedagogical approach encourages learners to perceive English not only as an academic requirement, but as a living medium of expression and understanding, fostering integral, engaging language learning experiences.

2.2.3 Multimodality

Multimodality is a theoretical approach that views communication and representation as processes that involve more than language alone. It studies how meaning is created through the interaction of multiple semiotic modes, such as images, sound, gesture, gaze, writing, and spatial design, which together form a multimodal ensemble (Kress & van Leeuwen, 2001). According to Kress & van Leeuwen, multimodality is defined as “the use of several semiotic modes in the design of a semiotic product or event” (pg. 20), defines multimodality. From this perspective, all modes are social and cultural resources that people select and configure in specific contexts to represent ideas, experiences, and relationships (Jewitt, 2009).

The concept of multimodality emerged in response to the dominance of monomodality in Western culture, where traditional forms of art and communication such as literature, music, and

painting, relied on a single mode of expression. Over time, technological advances and the digitalization of communication have blurred the boundaries between modes, allowing creators and learners alike to integrate text, image, and sound into unified, interactive formats (Kress & van Leeuwen, 2001). As Kress and van Leeuwen explain, multimodal communication seeks to move “towards multimodal events” where common semiotic principles operate across different modes rather than within isolated ones (Kress & van Leeuwen, 2001, pg. 2), thus emphasizing the interconnected nature of meaning-making processes.

Contemporary interest in multimodality has intensified alongside social and technological change. As noted in *The Routledge Handbook of Multimodal Analysis*, “speech and writing no longer appear adequate in understanding representation and communication” (Jewitt, 2009, pg. 3). In other words, traditional linguistic modes alone are insufficient to explain how meaning is constructed in today’s contexts. The spread of visual and digital media has transformed how knowledge is produced, shared, and understood across disciplines, making multimodality a crucial framework for analyzing how people engage with information in today’s globalized, technologically mediated society (Jewitt, 2009).

The integration of multimodality into education is closely linked with the work of the New London Group (1996) and later studies by Cope and Kalantzis (2000). These scholars argued that literacy must be redefined in light of the multimodal communicative landscape created by globalization and digital technologies (Jewitt, 2009). In this view, teaching and learning are multimodal acts, as they engage language, image, gesture, space, and digital tools in the construction of meaning. Consequently, the use of multimodal strategies in education enhances students’ capacity for creative thinking, cooperative learning, and the development of contemporary literacies suited to current communicative demands.

In the field of English language education, multimodality offers an effective framework for understanding how learners interact with authentic communicative input. Multimedia and digital technologies allow students to experience language through visual, auditory, and textual dimensions simultaneously, creating richer opportunities for comprehension and engagement. As Ramlatchan defines it, “multimedia is the use of multiple presentation tools or techniques to deliver information” (Ramlatchan, 2010, pg. 4) a definition that reinforces the pedagogical value of combining different modes in language learning contexts. This integration of sound, image, and movement facilitates a dynamic and meaningful approach to language learning.

Within the context of this research, multimodality provides the theoretical foundation for using cinema as a pedagogical tool. Films are inherently multimodal texts that combine linguistic, visual, and auditory modes into cohesive narratives. By engaging with these multimodal elements, students encounter English not as an isolated linguistic system but as part of a broader cultural and communicative experience. In this sense, the multimodal nature of cinema aligns with the objectives of this study, which seeks to foster both language learning and intercultural awareness through the integration of audiovisual media in the EFL classroom. Throughout the pedagogical intervention, linguistic and intercultural dimensions were addressed together, so that cinema was not used only to teach vocabulary or grammar, but also to question stereotypes and understand cultural differences.

2.3 Interculturality

Interculturality is a complex and dynamic concept that emerged from the fields of anthropology, communication studies, and education as societies became increasingly interconnected through globalization. It goes beyond the mere coexistence or comparison of cultures, commonly referred to as multiculturalism or cross-culturalism, to emphasize interaction,

dialogue, and mutual understanding between individuals from diverse cultural backgrounds (Kramsch, 1993). In educational contexts, interculturality involves engaging learners in processes of negotiation and reflection on cultural meanings, identities, and values rather than simply transmitting information about “other” cultures. As Walsh explains, “interculturality is not only about recognizing diversity but about constructing new social relations through it.” (Walsh, 2010, pg. 77), which highlights its transformative potential within educational practices. This understanding situates interculturality as a transformative practice aimed at promoting equality, respect, and critical awareness of cultural differences.

In language education, the concept of interculturality was consolidated through the work of scholars such as Byram (1997) and Kramsch (1998), who positioned culture as an integral component of communicative competence. According to (Byram, 1997):

Foreign language teaching (FLT) is concerned with the experience of otherness, requiring learners to engage with both familiar and unfamiliar experiences through the medium of another language. It aims not just at information exchange, but at establishing and maintaining relationships, highlighting the importance of understanding how language and behavior are perceived in different cultural contexts.

This perspective marks a shift from traditional language teaching, focused mainly on grammar and vocabulary, to one that recognizes language as a social practice embedded in cultural interaction.

To understand how interculturality operates in practice, Byram (1997) proposed five interrelated components that enable individuals to communicate effectively and appropriately across cultures. The first component, attitudes, refers to curiosity, openness, and the willingness to suspend disbelief about other cultures. The second, knowledge, involves understanding social groups, practices, and products in both one's own and the target culture. The third, skills of

interpreting and relating, enables learners to recognize, explain, and connect cultural meanings and behaviors from different perspectives. The fourth, skills of discovery and interaction, allows learners to acquire new cultural knowledge during real-time communication and to negotiate shared understanding across cultural gaps. The fifth component, critical cultural awareness, is defined as "an ability to evaluate critically and on the basis of explicit criteria perspectives, practices, and products in one's own and other cultures and countries" (Byram, 1997, p. 53). This fifth component is particularly relevant for this project, as it prevents intercultural learning from becoming superficial or merely folkloric.

In this cinema-based pedagogical proposal, each of Byram's five components is activated through specific film-based activities. Attitudes are fostered when students encounter unfamiliar cultural practices and worldviews through films, encouraging curiosity and openness to difference. Knowledge is built when students engage with the cultural, historical, artistic, and social content embedded in cinematic narratives. The skills of interpreting and relating emerge when students compare their own cultural assumptions with those represented on screen, identifying similarities and differences. The skills of discovery and interaction are developed through collaborative tasks, such as group discussions, poster creation, and symbolic art activities, that require students to negotiate meaning and share interpretations with peers. Finally, critical cultural awareness is cultivated when students question stereotypes, analyze discrimination, and evaluate cultural representations critically, moving from passive viewing to active ethical reflection.

To better understand how culture operates, interculturality can be visualized through the iceberg model of culture, which distinguishes between visible elements (food, clothing, language, behavior) and invisible aspects (beliefs, values, norms, perceptions). The visible layer

represents observable practices, while the hidden dimension embodies the deeper meanings that guide behavior and communication. For language learners, understanding these underlying elements is crucial to interpreting and producing meaning appropriately in intercultural contexts (Weaver, 1994; Hall, 1978).

Later developments expanded Byram's model into the idea of Critical Intercultural Awareness (CIA), which involves recognizing power dynamics, stereotypes, and inequalities that shape intercultural encounters. Nugent and Catalano define it as "the ability to critically evaluate cultural practices, both one's own and others', through reflection and dialogue" (Nugent & Catalano, 2015, pg. 3). This critical dimension prevents intercultural learning from becoming superficial or folkloric, encouraging learners to question ethnocentric assumptions and to value diversity as a source of enrichment and social transformation (Walsh, 2010).

In the context of English language education, interculturality provides a framework for integrating linguistic and cultural learning. As Agudelo points out, language teachers in Colombia face the challenge of helping students develop skills not only to communicate linguistically but also to interact respectfully with speakers from other cultural backgrounds (Agudelo, 2007). This approach aligns with the idea of teaching English as a global language, recognizing the multiplicity of Englishes and the diverse sociocultural realities in which the language is used (Kramsch, 1998; Deardorff, 2006). Interculturality thus encourages learners to view English not merely as a linguistic code, but as a means to understand perspectives and values that differ from their own.

Cinema plays a crucial role in this process, as it is a multimodal and intercultural medium that conveys not only language but also gestures, symbols, social norms, and worldviews. Through films, students can observe authentic interactions, interpret implicit cultural meanings,

and reflect on how identity, gender, class, and ethnicity are represented. This audiovisual exposure fosters intercultural communicative competence by allowing learners to experience English within real social contexts and diverse cultural frameworks. Moreover, cinema invites learners to engage in critical reflection, developing empathy, curiosity, and awareness of cultural difference, thus bridging the theoretical dimensions of interculturality with practical classroom experiences.

In conclusion, interculturality is both a theoretical framework and a pedagogical orientation that underpins this research. It emphasizes that learning a language necessarily involves engaging with the cultural and ideological systems it represents. By integrating cinema as a multimodal and intercultural tool, this project seeks to foster students' linguistic proficiency, cultural understanding, and critical awareness, enabling them to communicate meaningfully and ethically across cultures.

2.4 Task-Based Learning

Language teaching has often been organized around grammar rules and vocabulary lists, presented in a sequence determined by textbooks rather than by learners' actual communicative needs. Task-Based Learning (TBL) challenges this tradition. Instead of asking, "what grammar should I teach today?", TBL asks, "what can students DO with the language?" The answer is a task: a meaningful activity where students use English to achieve a real goal, solve a problem, share information, or create something together.

Nunan (2004, pg. 4) puts it this way: a pedagogical task is "a piece of classroom work that involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning" (p. 4). The key difference here is that meaning comes first. Grammar matters,

but it matters because students need it to communicate, not because it is the next item on a syllabus.

Where does TBL come from? In the 1980s and 1990s, researchers and teachers grew frustrated with methods that taught language as a set of isolated rules. Willis (1996) proposed a practical solution: three phases that any task-based lesson should follow. First, the pre-task phase introduces the topic and prepares students. Second, the task cycle is where the real work happens: students plan, do the task, and report back. Third, the language focus phase looks back at what students said or wrote, analyzes useful patterns, and practices them. This structure keeps the task at the center while still leaving room for explicit language instruction.

Now, how does this connect to cinema? Simply put, films provide perfect raw material for tasks. A movie is not just entertainment; it is a rich, complex text full of authentic language, cultural references, and emotional situations. The tasks in this project emerged naturally from the films themselves. Students identified vocabulary from dialogues, summarized scenes, argued about characters' decisions, compared cultural practices they observed on screen with their own, and created posters or symbolic drawings inspired by what they watched. This process involved identifying with characters, responding emotionally to their situations, and making inferences from visual clues. None of these activities were grammar exercises disguised as tasks. They were genuine communicative challenges where students had to use English to make meaning.

TBL also fits well with research in Colombian EFL contexts. Studies by Campo (2016) and Zúñiga (2016), have shown that task-based approaches work in public schools and universities in Colombia, helping students integrate language skills and communicate more confidently. This matters because it means TBL is not a foreign import designed for wealthy contexts; it adapts to classrooms like the one where this project took place.

Finally, TBL and interculturality are natural partners. The tasks students perform in this project are not neutral linguistic exercises. When a student analyzes why a character is discriminated against, or when a student writes a poem about freedom, that student is doing intercultural work. The task becomes a vehicle for critical reflection, empathy, and cultural awareness. TBL provides the structure; interculturality provides the purpose.

3. CHAPTER III: METHODOLOGY

This chapter details the research design and methodological approach of the study. It begins with the description of the type of research and paradigm on which the investigation is based. Then, it describes the techniques and instruments used to collect and analyze data, specifying: a characterization questionnaire, a diagnostic test, a field journal, two perception surveys (midpoint and final) and two tests (control and final). These instruments offer a general way of investigating how the use of cinema influences English learning and intercultural appreciation of tenth grade students of Colegio Guillermo Cano Isaza. This methodological framework applies both rigor and relevance to the research questions and objectives stated in previous chapters.

3.1 Research approach

This research is based on a qualitative approach to understanding the experiences of tenth-grade students while learning English through film. According to Denzin and Lincoln (2011), this is "an interpretive, naturalistic approach to the world" where researchers "study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them" (p. 3). In this sense, the study emphasizes the analysis of participants' experiences and the meanings they attribute to their learning processes within the classroom context. From this perspective, qualitative research focuses on the subjective realities

of learners and the contextual factors that shape their experiences. By examining classroom interactions and cultural dynamics, this study seeks to understand how film contributes to both language comprehension and intercultural awareness.

In line with this approach, Lincoln and Guba (1985) describe qualitative inquiry as the study of phenomena in natural settings, without manipulation, and with priority given to socially constructed realities. This paradigm allows for an in-depth exploration of students' perceptions and experiences, providing rich descriptive insights into the role of cinema in English learning and the development of intercultural awareness.

3.2 Research type

This research adopts an action research approach as a methodological framework. This approach integrates reflection and practice in order to solve particular educational problems within the classroom context. According to Burns (2010), action research involves a cycle of reflection, planning, implementation, and evaluation, which enables the researcher to systematically investigate their own teaching practice and make informed changes. This continuous loop enables the educational proposal to be modified according to observed needs and classroom dynamics. In this sense, the study is grounded in an ongoing process of inquiry that seeks to improve the effectiveness and relevance of the teaching practice.

This action research is based on the use of cinema as an innovative pedagogical tool to improve the English learning of tenth-grade students at Colegio Técnico CEDID Guillermo Cano Isaza. Within this framework, an educational proposal is designed and implemented to integrate cinema as a resource to expose learners to more authentic and contextualized English. The proposal aims to develop listening ability, expand functional vocabulary, and strengthen the understanding of idiomatic expressions. Through the implementation of film-based tasks, the

pedagogical intervention promotes engagement with cultural, historical, and artistic content. This interdisciplinary experience provides a more varied learning environment in which English is experienced in authentic contexts, while the teaching practice is continuously informed by reflection and adjustment, enabling deeper and more meaningful learning.

3.3 Research techniques and instruments

Characterization questionnaire

A questionnaire is a data collection instrument that is constructed by a set of questions to collect information from a respondent. It has a profound influence on respondent behavior, interviewer performance, costs of data collection and ultimately data accuracy. In short, it plays a central role in the data collection process (Nations, 2020, p. 5).

The characterization questionnaire (annex A) was an essential instrument used in this study to collect information about the students and was divided into two sections. The first section was dedicated to sociodemographic information. The second part examined students' films watching frequency, their thoughts on cinema, and their views on using movies as a tool for learning English. The questionnaire was designed to create a detailed profile of the group, to better understand their background, their knowledge of English and their expectations in relation to the objectives of the project. Thus, this instrument has been used to identify specific needs of each student and to adapt pedagogical strategies. The data collected in this survey was important for understanding the learning environment and to create effective and relevant educational interventions.

Diagnostic Test of English Competencies

A test is a tool used to measure a learner's knowledge, skills, or abilities in a particular domain. Diagnostic tests (annex B) aimed to identify students' strengths and weaknesses before

instruction begins, control tests evaluate progress during the learning process, and exit tests assess overall achievement at the end of a course or intervention. In this study, all three types were applied: a diagnostic test at the start, a control test during the intervention, and a final test at the conclusion.

According to Hughes (2003), "Diagnostic tests are used to identify students' strengths and weaknesses. They are intended primarily to ascertain what further teaching is necessary" (p. 13). Following this principle, the diagnostic test, was designed to assess students' abilities in English. It was created based on the Basic Standards of Competencies (DBA). The exam covered reading comprehension, writing, language use and listening comprehension, all aligned to national standards. The test provided a rich database on the students' performance which was used as a solid basis for planning personalized pedagogical interventions, setting a clear and measurable goals for the students' progress during the project.

Control Test

A control test is an assessment instrument used to measure students' progress during an instructional intervention, as opposed to at the beginning (diagnostic) or end (final). According to Hughes (2003), control tests "are used to monitor students' progress and to identify areas where further teaching is necessary before the completion of the course" (p. 13). These tests serve as checkpoints that allow researchers and teachers to adjust instruction based on emerging evidence of student learning.

A control test was conducted on May 28, 2025, to measure linguistic progress halfway through the project (annex E). The purpose of the test was to gauge the language development of the students after the first two cycles of instruction (Introduction to Cinema and Deepening Film Analysis). The test comprised listening comprehension tasks based on fragments of films,

vocabulary recognition tasks for colloquial expressions, and phrasal verbs used in the films, and short written production tasks consisting of describing characters, summarizing plots, or expressing opinions about the films watched. The result of the control test was compared to the result of the diagnostic test in order to measure incremental progress and to identify specific areas such as pronunciation, grammatical accuracy or vocabulary retention that needed more attention in the remaining cycles.

Final Test

An exit test, final test or summative assessment is an instrument used at the end of an instructional program to evaluate overall achievement and whether the learning objectives have been achieved. According to Hughes (2003), "exit tests assess overall achievement at the end of a course or intervention" and provide evidence of "what students have learned as a result of instruction" (p. 13). The last tests are necessary to evaluate the effectiveness of the pedagogical proposal because they measure accumulated learning.

This was administered along with the final perception survey (October 24th, 2025), which measured cumulative linguistic achievement (annex G). The test was intended to examine the students' progress in language development in the four language skills (listening, speaking, reading and writing), with a particular focus on recognizing vocabulary, understanding colloquialisms and being able to express opinions on the cultural themes raised in the films. The test consisted of listening comprehension, based on unseen film fragments, reading comprehension of short texts about cinema and culture, and written production, where students had to describe their favorite film from the project, justify their opinions with the help of the vocabulary they had acquired, and reflect on what they had learnt about other cultures. However, this reflection was mostly descriptive and did not reach a deeper intercultural analysis. The

results of the final test were compared with both the diagnostic test and the control test to measure overall progress and to determine the effectiveness of the cinema-based pedagogical proposal.

Field Journal for Observations

A field journal is a systematic research tool used to record and organize detailed observations in a given context. It is a descriptive record of day-to-day activities, interactions and events which allows researchers to document and analyze phenomena as they occur. According to Nieto Martín, a field journal "is a description made using oral or written language, characteristic of the initial phases of observation. There is no specific structure for its creation, though it is essential to describe the context in which the record is made, as well as establish temporal and spatial coordinates to enable better interpretation of the record" (2012, pg. 133). This highlights the importance of context and timing when documenting observations. Furthermore, the author notes that "a field journal is a technique where the daily activities of a person or event are recorded. This technique can be used both to record one's own actions and those of others" (2012, pg. 133), emphasizing its versatility for capturing both personal reflections and external actions.

In this research, two types of observation were conducted using the field journal: non-participatory observation and participatory observation (annex C). Despite of the first phase was non-participatory observatory, it was used the same format to record and documenting observations. The non-participatory observation was developed during classroom activities without following and participating directly so that it could objectively document student behavior and classroom dynamics before the intervention. The main aim during this phase was to understand the existing learning environment and to identify the initial conditions which could

influence the project. In the second phase, participatory observation took place while implementing the project. During this stage, was possible to engaged in the classroom setting, recording both the pedagogical activities and interactions between students and teacher. This enabled a more immersive understanding of how the teaching strategies were received and how students responded in real time.

The field journals were critical to both of these phases to record student growth and to look at how students interacted in class both during and after instruction, as well as to evaluate if the way to teach met student's needs and if it was consistent with the objectives of the project. The field journals contained comprehensive records of data collected about the students, which allowed for ongoing modifications to the instructional practices and to fulfil the objectives of the project. Furthermore, the field journals served as a documented basis for reflection and continual development throughout the process of conducting this research.

Perception Survey

A perception survey is a data collection instrument designed to gather information about respondents' attitudes, beliefs, and opinions regarding a specific experience or intervention. According to Griffie (2018), surveys allow researchers to "describe a population" and explore "what students think, feel, or believe about their learning experiences" (p. 134). Unlike diagnostic tests, which measure knowledge, perception surveys capture the subjective dimensions of learning such as motivation, engagement, satisfaction, and perceived progress.

A perception survey (annex D) was designed for the midpoint of the intervention, which was answered by the 36 students of grade 1002 on May 28th, 2025. The aim of this survey was twofold. First, it aimed to explore students' perceptions of the cinema-based activities undertaken so far, including which films they found most engaging, what activities they enjoyed

the most, and what challenges they had encountered. Second, it was to gain formative feedback in order to adjust the remaining instructional cycles. The answers gave useful information about how students' attitudes to cinema as a learning tool were changing and helped the researcher to improve the activities in the second half of the project.

Final Perception Survey

A final perception survey is a tool used at the end of a pedagogic intervention to obtain a general evaluation of the students' learning experience. The final surveys differ from the interim ones in that they do not collect formative feedback but rather measure summative perceptions. These include the students' assessment of their own progress, the value they attach to the methodology and their recommendations for future implementations. As Nunan (1992) points out, learner perceptions at the end of a course are an important source of evidence for evaluating the effectiveness of instructional approaches because they show what the learners themselves believe they have learned and valued.

Students completed a final perception survey once all the three instructional cycles were completed on October 24th, 2025 (annex F). The survey was designed to evaluate the students' overall perception of the cinema-based pedagogical proposal, including if they thought that cinema had helped them to learn English, which skills they thought had improved the most, what cultural knowledge they had acquired, and if they would recommend the approach for future English classes. The survey consisted of both closed-ended items (rating scales) and open-ended questions to allow students to express their opinions in their own words. The responses provided rich qualitative evidence of the project's impact.

Ethical considerations

It is crucial to specify that ethical factors were considered in this research, since most participants were underage. Thus, at the project's outset, their parents provided signed informed consent (Annex H), highlighting that the information gathered would be utilized exclusively for academic and research objectives. In addition, this research used artificial intelligence tools to obtain theoretical resources for it, as well as style correction suggestions.

4. CHAPTER IV: PEDAGOGICAL INSTRUCTION

This chapter introduces the pedagogical framework and the instructional design used throughout the project. It starts by outlining the curricular vision which informs the teaching and learning process, including views on the classroom, the nature of learning and the role of language in education. These core beliefs influence the design and implementation of instruction. The chapter then describes the four thematic cycles of the instructional design. Each cycle is cumulative of the previous one, with the initial one being an introduction to cinema and its potential as a language learning tool. The following cycles develop students' analytical skills in film study, increase their language skills and encourage cultural understanding. The final cycle is dedicated to the application of linguistic and intercultural competences through more complex film analysis and language use. Together, these components offer a structured, yet flexible, resource framework for meaningful engagement with cinema, supporting the development of both English language proficiency and intercultural awareness.

4.1 Curricular Vision

The curricular vision of this project is consistent with the institutional goals of Colegio Técnico CEDID Guillermo Cano Isaza and contemporary educational paradigms that emphasize the importance of multimodality, interculturality, and cinema as pedagogical resource. The

school's mission is to educate individuals who are committed to building a more equitable society by integrating technical specialties with the core academic areas.

In this context, multimodality and cultural curricular vision provides cinema as a pathway from learning a language to understanding the culture of the language. Using film as a resource offers a way for students to genuinely engage with both the language and culture, developing their ability to think critically, empathizing with others and developing their ability to communicate. For this project, curriculum is understood as a dynamic framework that adheres to national standards while incorporating multimodal and intercultural dimensions through cinematic content. Thus, the curriculum is not merely a set of academic requirements but a space where language, culture, and critical citizenship converge.

4.2 Vision of classroom

A classroom is never culturally neutral. Students bring their own backgrounds, assumptions, and ways of interacting, and the question is whether that diversity becomes an obstacle or an opportunity. Constructivism provides the first foundation: as Valeria, Manuela, and Martín (2007) state, "the subject constructs knowledge of reality... through the cognitive mechanisms available" (pg. 77). But constructivism alone is not enough. Interculturality adds that language learners need attitudes of curiosity and openness, not just grammar (Byram, 1997), and that interculturality means "constructing new social relations through diversity" (Walsh, 2010, pg. 77). In this project, the classroom becomes a space where multiple worldviews meet, where students learn to question stereotypes and reflect on their own assumptions, and where the teacher facilitates dialogue rather than transmitting information.

4.3 Vision of learning

Learning a language is not a solitary act; real proficiency emerges when students talk, listen, argue, and create together. Smith and MacGregor (1992) define collaborative learning as "students working in groups of two or more, mutually searching for understanding, solutions, or meanings, or creating a product." This project adds two layers to that foundation. First, interculturality: Byram (1997) insists that developing intercultural competence requires interaction with others who see the world differently. Second, Task-Based Learning (TBL): Willis (1996) proposed that language develops best when learners focus on completing a task, not on practicing a grammar point. The teacher's role shifts accordingly, becoming a "designer of intellectual experiences for students" rather than an "expert transmitter of knowledge" (Smith & MacGregor, 1992, pg. 1). In practice, students watch film clips, discuss in small groups, and complete tasks together, where mistakes are not failures but evidence of effort.

4.4 Vision of language:

Language carries culture. When someone speaks, they do not just choose words; they choose ways of organizing reality, relating to others, and showing respect or disagreement. Learning a language, then, is never a neutral act. This project understands language as a dynamic tool for communication and cultural exchange. Byram (1997) argues that language teaching must develop attitudes of curiosity, knowledge of other social groups, and the ability to interpret cultural meanings. Kramsch (1998) describes language as a social practice embedded in cultural interaction, and Walsh (2010) insists that interculturality means constructing new social relations through language. In the classroom, students engage with films that present real conversations, slang, accents, and cultural references; they write reflections, create posters, and discuss

interpretations with peers. Mistakes are not punished because communication is what matters. English becomes a bridge, not a wall.

4.5 Instructional design:

Designing instruction for a cinema-based project is not the same as planning a traditional English lesson. In a conventional classroom, the teacher might decide: first, present five new vocabulary words; second, explain a grammar rule; third, complete a worksheet. That sequence prioritizes coverage over engagement. Here, the opposite is true. The starting point is not a grammar point but a film. Everything else grows from there.

The methodological backbone of this design is Task-Based Learning (TBL). Willis (1996) proposed a simple but effective structure: pre-task, task cycle, and language focus. In the pre-task phase, students prepare. They might watch a trailer, discuss a prediction, or review key vocabulary. In the task cycle, the real work happens. Students collaborate to complete a meaningful task: analyze a character, reconstruct a scene, identify stereotypes, create a poster, or write a reflection. In the language focus phase, the teacher steps back in to highlight useful language that emerged during the task, correct patterns of error, and practice specific structures. This three-phase structure ensures that language learning is driven by authentic communicative needs, not by a syllabus written months in advance.

The reason why TBL fits so well with cinema is because films are naturally task-generating. A two-minute clip can generate a dozen possible tasks: summarize what happened, predict what comes next, describe a character's emotions, compare two scenes, justify an opinion about a moral dilemma, translate a cultural reference, or create an alternative ending. Each of these tasks requires students to use English for a real purpose, not just to demonstrate knowledge of a rule. As (Nunan, 2004) explains, a pedagogical task is "a piece of classroom work that

involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning" (p. 4). Notice the emphasis: meaning comes first. Grammar supports meaning, not the other way around.

4.5.1 Film Selection Criteria in the Project

The selection of films in this pedagogical project was guided by a set of intercultural and linguistic criteria that ensured each film's value as both a language input and a cultural artifact. These criteria were designed to align with the project's overall goals of fostering English language acquisition, developing intercultural awareness, and promoting critical thinking. Drawing on theoretical frameworks such as Byram's (1997) model of Intercultural Communicative Competence and the CLIL approach (Coyle et al., 2010), the films were chosen based on the following five criteria:

1. **Relevance to intercultural themes:** Films address topics such as stereotypes, discrimination, cultural diversity, social injustice, and ethical dilemmas.
2. **Linguistic accessibility:** Films contain authentic dialogues with colloquial expressions, phrasal verbs, and natural speech patterns that students can recognize and learn.
3. **Potential for multimodal analysis:** Films integrate image, sound, music, and narrative in ways that allow students to interpret meaning beyond words.
4. **Connection to interdisciplinary content:** Films relate to history, art, music, or literature, enabling cross-curricular learning.

5. **Capacity to promote critical thinking and ethical reflection:** Films present moral dilemmas and social issues that encourage students to question assumptions and develop empathy.

What follows is an explanation of how these criteria were applied across the different instructional cycles. The focus of film selection evolved from an initial engagement with social issues and cultural diversity (Cycle 1, see annex I) to a more integrated exploration of historical, artistic, musical, and literary themes (Cycle 2, see annex J), and finally to symbolic interpretation and personal expression (Cycle 3, see annex K).

4.5.2 Cycle 1: Social Stereotypes and Basic Intercultural Awareness

The first cycle focused on films that addressed social stereotypes, cultural contrasts, and the lived experiences of people in diverse settings (annex I). The films used in this cycle were *Zootopia*, *Blood Diamond*, *Slumdog Millionaire*, and *Full Metal Jacket*. These films offered students the opportunity to reflect on their own assumptions and begin to build an awareness of cultural difference. Drawing on Byram's concepts of *savoir être* (attitudes) and *savoirs* (cultural knowledge), students explored how identities are shaped across contexts. These films were selected because they present social issues and cultural diversity in accessible ways, aligning with the initial criteria of engaging students with stereotypes and cultural contrasts.

4.5.3 Cycle 2: Interdisciplinary Connections with History, Music, Art, and Literature

The second cycle deepened the intercultural focus by introducing films linked to specific domains of the humanities, such as visual art, historical memory, music, and literature (annex J). The films used in this cycle were *The Godfather*, *Loving Vincent*, *Yellow Submarine* (The Beatles), and *Ágora*. This approach aimed to reinforce interdisciplinary learning while expanding students' cultural literacy. In accordance with Byram's emphasis on culture as knowledge, films

were chosen for their ability to present meaningful content beyond language itself. The selection for this cycle reflects the evolution toward interdisciplinary themes, where films were chosen for their connection to history, music, visual art, and literature. These disciplines were included because they offer different cultural perspectives and help students question ethnocentric views.

4.5.4 Cycle 3: Symbolic Interpretation and Personal Expression (Synthesis of Cycles 1 and 2)

The third cycle did not introduce a new thematic focus. Instead, it required students to synthesize and apply what they had learned in the previous two cycles (annex K). The films used in this cycle were *12 Years a Slave*, *The Pianist*, *The Picture of Dorian Gray*, and *Frida Kahlo*. From Cycle 1, students brought an understanding of social stereotypes, discrimination, and ethical judgment. From Cycle 2, they brought tools for analyzing art, music, history, and literature as cultural texts. In Cycle 3, students were asked to go one step further: to interpret symbolic meanings, to express personal values, and to create their own symbolic representations. Each cycle used films whose themes matched its specific objective: social issues in Cycle 1, interdisciplinary cultural content in Cycle 2, and symbolic meaning in Cycle 3.

CHAPTER V: DATA ANALYSIS

Grounded Theory (GT) is the qualitative method selected to analyze the data collected during this research project. Developed by Glaser and Strauss (1967), Grounded Theory is an inductive and systematic approach that aims to generate explanations directly from the data, rather than beginning with predetermined hypotheses or theoretical assumptions. In other words, theory emerges from the analysis itself. This method is particularly suited for educational contexts where learning processes, classroom interactions, and student responses are dynamic and complex, as is the case in this cinema-based EFL project.

Grounded Theory is built upon three central principles: simultaneous data collection and analysis, constant comparison, and coding procedures. Analysis begins with open coding, where data are examined line by line to identify recurring actions, patterns, or ideas. In this project, open coding was applied to students' written productions, their oral interventions, classroom discussions, and the researcher's field notes. Codes such as identifying vocabulary, expressing opinions, interpreting cultural elements, asking for clarification, and showing interest in film emerged naturally during this phase. Because the students' English proficiency was initially low, the method allowed the researcher to observe subtle linguistic behaviors, small improvements, and non-verbal demonstrations of comprehension.

The next phase, axial coding, involves grouping and relating these initial codes into broader categories. In the context of this study, codes related to vocabulary use, pronunciation attempts, and sentence construction were integrated into the category of linguistic development, while aspects such as curiosity, voluntary participation, and emotional reactions to films were grouped under motivation and engagement. Codes related to cultural comparisons and reflections formed the category of intercultural awareness, and behaviors involving reliance on visual cues or multimodal interpretation contributed to multimodal meaning-making.

The final phase, selective coding, involves identifying a core category that unifies all the other categories and telling the main story of the research. According to Glaser and Strauss (1967) selective coding is "the process by which all categories are unified around a 'core' category, and categories that need further explanation are filled in with descriptive detail" (p. 14). In this study, the core category that emerged from the analysis was the integration of language learning and intercultural awareness through cinema. All other categories, linguistic development, intercultural awareness, multimodal meaning-making, and motivation, go around

this central idea. The selective coding process helped to refine the relationships between categories and to ensure that the analysis remained focused on how cinema supported students' learning throughout the project.

Grounded Theory was particularly effective for this project because it aligns with the iterative nature of Action Research. As the cycles progressed, the researcher continuously analyzed data and adjusted instructional strategies accordingly. For example, early observations revealed difficulties in vocabulary and pronunciation, which led to the introduction of word banks, model sentences, and guided speaking tasks. These adjustments generated new data that further enriched the analysis, allowing the theory to be progressively grounded in classroom realities.

In conclusion, Grounded Theory provided a coherent and flexible analytical framework that captured the complexity of students' experiences as they engaged with cinema in a multimodal and intercultural environment. Its inductive nature made it possible to identify meaningful patterns and themes that demonstrate how cinema supported students' linguistic, motivational, and cultural development throughout the project.

5.1 Categories and Subcategories of Analysis

The following sections present the three categories that emerged from this analytical process, each of which responds to one of the specific objectives of the research. Category 1 addresses linguistic comprehension, Category 2 focuses on intercultural awareness, and Category 3 examines students' perceptions of cinema as a pedagogical tool.

Before presenting the three categories that emerged from the analysis, a general overview is provided. The following table shows how the research question and the objectives are connected to each category and subcategory.

Table 1: *Connection between the research question, objectives, categories, and subcategories.*

Research Question: How does the use of cinema as a pedagogical tool influence English learning and the development of intercultural awareness in tenth-grade students?		
General Objective: To explore how the use of cinema as a pedagogical tool influences English learning and the development of intercultural awareness in tenth-grade students.		
Specific Objectives	Categories	Subcategories
To analyze how cinema-based activities influence English comprehension, focusing on students' ability to recognize vocabulary and colloquial expressions in authentic contexts.	Category 1: Development of Linguistic Comprehension through Cinema	- <i>Initial difficulties in English comprehension</i> - <i>Progression in vocabulary recognition and expression through cinema</i>
To explore the role of cinema-based learning strategies in developing English language skills and intercultural awareness through exposure to natural dialogues and cultural representations.	Category 2: Cinema as a Multimodal Mediator for Intercultural Awareness	- <i>Identification and deconstruction of stereotypes through cinematic narratives</i> - <i>Multimodality as a bridge for cultural and symbolic understanding</i>
To assess the effectiveness of the pedagogical proposal by analyzing students' performance and perceptions, determining how cinema supports both English learning and the development of intercultural awareness.	Category 3: Students' Perceptions of Cinema as a Pedagogical Tool for English Learning and Intercultural Development	- <i>Students' perceptions of cinema as a tool for learning English</i> - <i>Evaluation of the impact on intercultural learning</i>

5.1.2 Category 1: Development of Linguistic Comprehension through Cinema

The analysis of this category is organized into two subcategories. The first subcategory examines the initial difficulties students faced in English comprehension, as evidenced by diagnostic tests and early written productions. The second subcategory analyzes the progression students made in vocabulary recognition and expression throughout the cinematic activities.

This category directly responds to the first specific objective: To analyze how cinema-based activities influence English comprehension, focusing on students' ability to recognize vocabulary and colloquial expressions in authentic contexts. The development of linguistic comprehension in a foreign language involves not only the acquisition of grammatical structures but also the ability to understand and produce language in meaningful, context-rich situations. As Férrez Mora, Monroy Hernández, and Sánchez Auñón (2023) argue, films provide authentic linguistic input that enables students to recognize natural pronunciation, intonation, and paralinguistic cues that support comprehension. In the context of this research, cinema served as a multimodal resource that exposed students to spoken English in real-life scenarios, moving beyond the artificial and decontextualized language often found in traditional textbooks.

Furthermore, according to López López, Campoverde López, and Bonilla Tenesaca (2025), movies expose students to "natural language, cultural knowledge, expanded vocabulary, and more opportunities to listen to the real language and comment on what was observed" (p. 147). This perspective aligns with the pedagogical intervention implemented in this project, where students engaged with films such as *Zootopia*, *Blood Diamond*, *The Godfather*, *The Beatles*, *Frida Kahlo*, and *The Picture of Dorian Gray*, among others. Through these cinematic experiences, students were not passive recipients of linguistic input; rather, they actively engaged with the language, attempting to construct sentences, express interpretations, and articulate their understanding of dialogues and scenes.

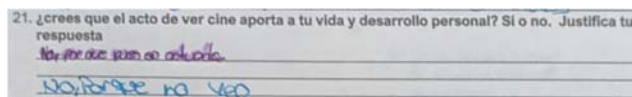
5.1.2.1 Subcategory 1: Initial difficulties in English comprehension

To understand the impact of cinema-based activities on students' linguistic development, it is essential to establish their starting point. The diagnostic test administered to the 36 students of grade 1002 revealed significant challenges across all evaluated language skills. As

documented in Chapter One of this thesis, most students had trouble understanding main ideas and specific details within short texts, and they struggled to construct grammatically correct and coherent sentences. Among the codes that emerged from the open coding process were demonstrating grammatical inaccuracy, attempting to construct sentence, producing incomplete sentence, showing spelling inaccuracy, reporting absence of English-language exposure, and demonstrating partial comprehension.

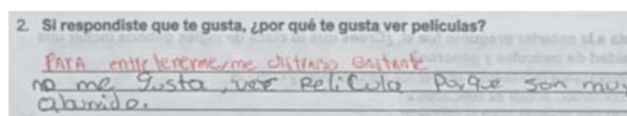
The characterization questionnaire conducted on February 28th, 2025, cycle 1, further revealed students' limited exposure to authentic English input. When asked about their cinema habits, a significant number of them replied that they did not watch movies, as one student explains in Figure 1.

Figure 1. *Characterization questionnaire, cycle 1 (February 28th, 2025).*



This fragment captures a student's complete detachment from cinema. The response is brief and definitive: "No, porque es actuado. No, porque no veo". The student does not merely express dislike, they report a total absence of engagement with films. This represents the most extreme diagnostic baseline: a student who does not watch movies at all, and therefore cannot perceive any contribution of cinema to their personal development. In addition, the students expressed a purely leisure-oriented relationship with cinema, with no connection to learning, as shown in Figure 2:

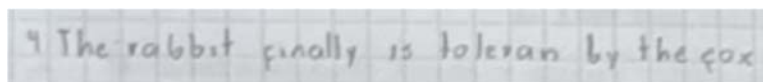
Figure 2. *Characterization questionnaire cycle 1 (Feb 28th, 2025)*



This fragment captures a student's negative attitude toward cinema before the implementation phase. Unlike the expectation that students would naturally enjoy films, this response reveals resistance and disinterest. The student finds movies "very boring," presenting a challenge for the pedagogical intervention: not all students entered the project with positive dispositions toward cinema.

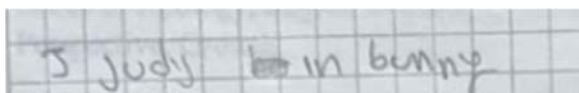
During the early sessions of the project, students' difficulties in English comprehension became evident in their written productions. On March 5th, 2025, cycle 1, after watching the first film fragment from Zootopia, one student attempted to express the narrative resolution:

Figure 3. Student's artifact, cycle 1 (March 5th, 2025)



This fragment shows a specific grammatical difficulty. The student attempts to use the passive voice but writes "is tolerant" instead of "is tolerated." The adjective "tolerant" replaces the past participle "tolerated," which changes the meaning from "the rabbit is tolerated" (the fox tolerates the rabbit) to "the rabbit is tolerant" (the rabbit tolerates others). This error suggests that the student recognizes the need for a passive construction but has not yet mastered the formation of the past participle in English. A different student from the same session produced an even more reduced response:

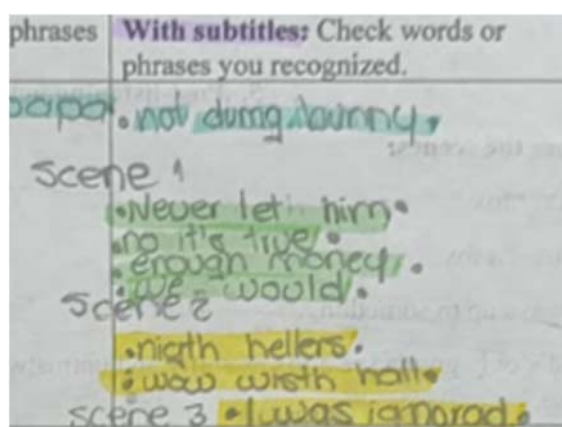
Figure 4. Student's artifact, cycle 1 (March 5th, 2025)



Here, the student identifies the main character (Judy) and her species (bunny) but cannot construct a complete sentence. The fragment consists of two isolated nouns without a verb. This represents the most basic level of production: recognizing key referents without being able to relate them through syntax. The diagnostic baseline, then, was characterized by incomplete sentences, minimal production, and significant grammatical inaccuracy.

Another difficulty was the overuse of translators. During the first weeks, many students wrote their ideas in Spanish, translated them word by word, and copied the result. The translator gave the students words they could not really use on their own. This shows two things: low confidence and very limited vocabulary. One student wrote down isolated phrases like these:

Figure 5. *Student's artifact, cycle 1 (March 5th, 2025)*



Taken together, these findings establish a clear and consistent baseline: students entered the intervention with fragile linguistic foundations, limited exposure to authentic English input, and low confidence in their ability to produce language independently. These initial conditions not only highlight the magnitude of the challenges faced but also underscore the pedagogical

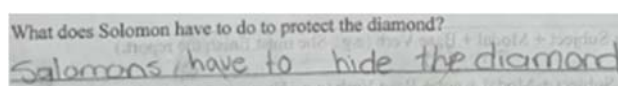
relevance of the intervention, positioning cinema not as a complementary resource, but as a necessary means to mediate comprehension, foster engagement, and support the gradual construction of linguistic competence.

5.1.2.2 Subcategory 2: Progression in vocabulary recognition and expression through cinema

As the intervention progressed through the four instructional cycles, students demonstrated noticeable improvement in their ability to recognize and use vocabulary in context. The multimodal nature of cinema combining sound, image, and narrative, provided contextual clues that supported this progression. The analysis of students' written productions revealed codes such as using modal verbs, constructing contrastive structures, using abstract vocabulary, demonstrating listening accuracy, and using vocabulary in context.

By mid-March 2025, during the first cycle, after engaging with *Blood Diamond*, students began attempting more complex sentence structures as seen in Figure 6. To help them express obligation and necessity, were introduced modals such as *must*, *have to*, and *need to*, with examples like "We must protect our family no matter the cost." These resources supported students' production and helped them build more complete sentences.

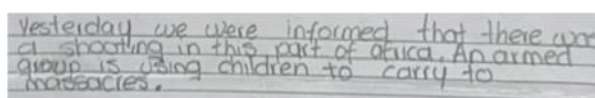
Figure 6. *Student's artifact, cycle 1(March 12th, 2025)*



This fragment shows progress in student vocabulary, as they used "have to" to express obligation, which was one of the modals seen in class. The worksheet for this activity included a table with modals of necessity and obligation (*must*, *have to*, *need to*), their structures, and

examples. With that support, the student in Figure 6 was able to produce "Salomons have to hide the diamond." The structure is almost correct: subject "Salomons" + modal "have to" + base verb "hide". There is a small error with ("Salomons" instead of "Solomon"), but the meaning was clear. The student communicated the main idea: Solomon has to hide the diamond, which was a step forward. Another student from the same session produced a more extended and ambitious narrative:

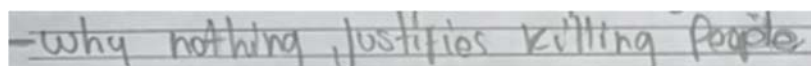
Figure 7. *Student's artifact, cycle 1 (March 12th, 2025)*



This fragment can be read in two ways. On one hand, it may reflect the continued use of a translator. The presence of these words suggests that the student might have translated a longer idea from Spanish rather than constructing it independently. On the other hand, the fragment shows that the student was paying closer attention to the film. This was relevant because attention and engagement are necessary for language learning and intercultural awareness. The vocabulary and the attempt to use a passive structure indicate that the student was trying to express something meaningful about what was watched. This suggests an increase in interest and engagement with the cinematic content. Even with grammatical errors and the use of translator, the student advanced from basic vocabulary to create a more extensive writing task.

The progression continued through April and May 2025, cycle 2. During the activities centered on *The Godfather*, students demonstrated improved ability to construct meaningful sentences in English. On April 23rd, 2025, cycle 2, a student wrote:

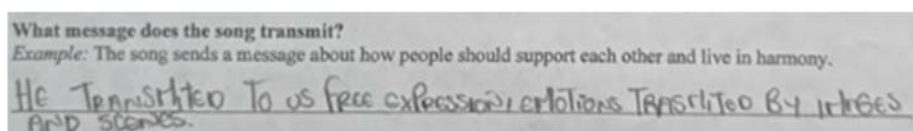
Figure 8. *Student's artifact, cycle 2 (April 23rd, 2025)*



This sentence shows both progress and some linguistic inconsistency. The student used "why" at the beginning, which in Spanish would be "por qué" used to ask a question. However, here the student tried to write a statement instead of a question. The meaning is closer to "because nothing justifies killing people", which suggests a literal translation from Spanish "por qué nada justifica matar personas". Even though this grammatical issue, the student successfully communicated a clear idea. The vocabulary is appropriate "justifies," "killing", and the message was coherent. The student went beyond basic description and shared a viewpoint, despite having some grammatical errors.

The music-based activities in May 2025 provided another context for linguistic growth. On May 7th, 2025, cycle 2, after watching Yellow Submarine, students first read a short introductory text about The Beatles and their impact on global culture. They also received a word bank with useful vocabulary related to music, emotions, and cultural influence. With these tools, one student wrote:

Figure 9. Student's artifact, cycle 2 (May 7th, 2025)



The sentence shows progress in vocabulary recognition as the student used words like "transmitted", "free expression" and "emotions", which were part of the word bank or the reading. The structure "by images and scenes" attempted to explain how the message was understood. However, there are some errors, for example the use of "He" at the beginning was

unclear, the student probably meant "The song" or "The band.". Despite these issues, the student successfully communicated a complete thought about what the song transmitted. That represents advancement relative to previous segments containing isolated words.

The most compelling evidence of linguistic and symbolic development came from the final weeks of the intervention. On September 26th, 2025, cycle 3, during the Frida Kahlo activity, a student wrote:

Figure 10. Student's artifact, cycle 3 (September 26th, 2025)

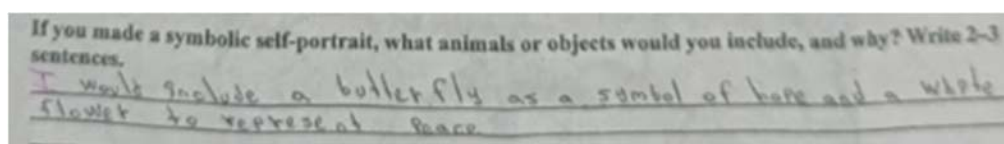
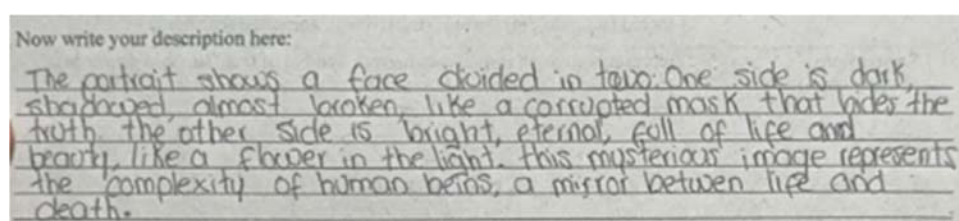


Figure 10 shows significant linguistic development as the students used the conditional form "would include," which had not appeared in earlier fragments. The vocabulary was precise: "butterfly," "symbol of hope," "flower," "represent peace." The sentence also demonstrated parallel structure: "a butterfly as... a flower to..." There were not spelling errors, and the word order was correct. Compared to earlier fragments with incomplete sentences, this student was producing complete, well-structured sentences in English.

Another student from the September 12th-19th, 2025 session, cycle 3, working with The Picture of Dorian Gray, wrote the following, using the word bank provided for the activity:

Figure 11. Student's artifact, cycle 3 (September 12th-19th, 2025)



This fragment shows strong linguistic progression. The students used contrastive structure "One side... the other side..." to organize the description. The vocabulary was rich and specific: "dark, shadowed, broken, corrupted, bright, eternal, full of life, beauty." The student also uses similes "like a corrupted mask," "like a flower in the light". There is a small spelling mistake "human beins" instead of "human beings", but it does not affect its understanding. In contrast to previous fragments containing individual words and unfinished sentences, the students were currently generating well-organized sentences with the vocabulary. The word bank likely supported this development.

The evolution documented in this subcategory can be summarized through the contrast between the diagnostic baseline and the final productions. In early March, students produced fragments consisting of isolated nouns without verbs. By late September, the same students were producing complete sentences with correct word order, appropriate use of modals "would include," "had to", contrastive structures "One side... the other side...", and abstract vocabulary "dark, shadowed, bright, eternal". Spelling errors decreased, and sentence length increased.

As (Klimova, 2013) argues, writing allows students to "express one's personality, foster communication, develop thinking skills, make logical and persuasive arguments, and give a person a chance to later reflect on his/her ideas and re-evaluate them" (p. 9). The progression documented in this subcategory confirms that cinema-based activities, by providing authentic and emotionally engaging input, supported students' movement from isolated word recognition to meaningful sentence production and, ultimately, to well-structured written expression in English.

To sum up, this category has demonstrated how cinema-based activities influenced students' English comprehension, particularly their ability to recognize vocabulary and produce

grammatically more accurate sentences in authentic contexts. The analysis revealed two interconnected subcategories: first, the initial difficulties documented through the diagnostic test and early fragments, characterized by limited exposure to English-language cinema, grammatical inaccuracy, incomplete sentences, and reliance on isolated words; second, the progressive improvement evidenced in later fragments, where students moved from single words and short phrases to complete sentences, correct use of modals, passive constructions, contrastive structures, and richer vocabulary.

5.1.3 Category 2: Cinema as a Multimodal Mediator for Intercultural Awareness

This category directly responds to the second specific objective: To explore the role of cinema-based learning strategies in developing English language skills and intercultural awareness through exposure to natural dialogues and cultural representations. The development of intercultural awareness in a foreign language classroom involves more than the acquisition of grammatical structures or vocabulary; it requires learners to engage with the cultural meanings, values, and worldviews embedded in language use. As Byram (1997) argues, Intercultural Communicative Competence (ICC) enables learners to "evaluate critically and on the basis of explicit criteria perspectives, practices and products in one's own and other cultures and countries" (p. 53). Students' reflections and discussions revealed codes such as identifying discrimination, recognizing stereotypes, questioning moral justification, referencing social injustice, interpreting war impact, and recognizing cultural learning.

In the context of this research, cinema served as a multimodal text that integrated linguistic, visual, and auditory modes into cohesive narratives (Kress & van Leeuwen, 2001). According to Jewitt (2009), "speech and writing no longer appear adequate in understanding representation and communication" (p. 3); instead, meaning is constructed through the

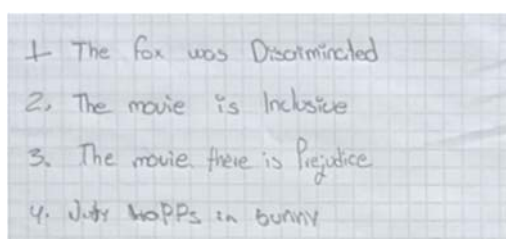
interaction of multiple semiotic modes. Films such as Zootopia, Blood Diamond, The Pianist, The Godfather, Loving Vincent, Frida, Ágora, and the musical narratives of The Beatles and African American spirituals provided students with rich opportunities to observe cultural practices, question stereotypes, and reflect on their own cultural assumptions.

5.1.3.1 Subcategory 1: Identification and deconstruction of stereotypes through cinematic narratives

To understand how cinema facilitated the development of intercultural awareness, it is essential to examine students' initial perceptions of cultural "others" and how these perceptions evolved through engagement with film narratives. According to (Blum, 2009) "stereotypes are false or misleading generalizations about groups held in a manner that renders them largely, though not entirely, immune to counterevidence" (p. 251). The diagnostic and early characterization data revealed that students held several stereotypical assumptions about migrants, social groups, and cultural differences, often without conscious awareness of these biases.

On March 5th, 2025, cycle 1, during the Zootopia activity, one student produced a fragment that, while simple, demonstrated initial recognition of the film's inclusive message:

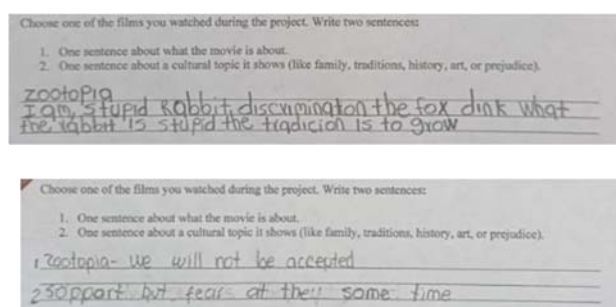
Figure 12. *Student's artifact, cycle 1 (March 5th, 2025)*



This fragment shows initial recognition of the film's themes of inclusion and prejudice. The student writes "the movie is inclusive" and notes the presence of prejudice. However, at this early stage, the student has not yet questioned or challenged the stereotypes presented in the film. The student simply notes that they exist. This represents the starting point of the deconstruction process. Later fragments will show how the student moves from simple recognition toward a more critical and transformed understanding of stereotypes.

By late May 2025, during cycle 2, after multiple cycles of film analysis and discussion, a student wrote about Zootopia (see Figure 13). The student recognized how the stereotype operates: the fox assumes the rabbit is stupid based on her species. This shows awareness of the mechanism of discrimination. However, the student did not question or reject the stereotype. The statement simply describes what happened in the film. This progress from a simple recognition toward a more critical stance, but the student had not fully deconstructed the stereotype. Later fragments will show a more developed critical perspective.

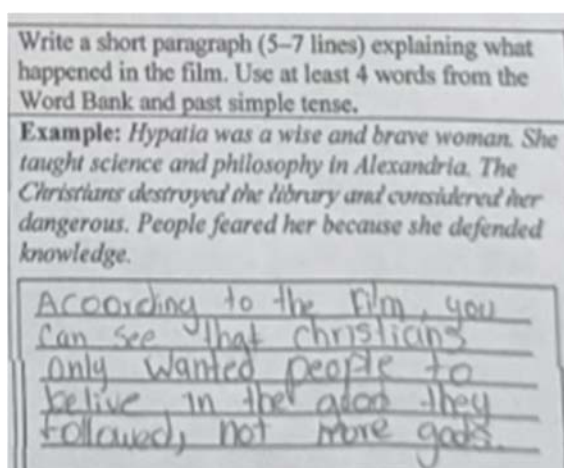
Figure 13 & 14. Student's artifact, cycle 2 (May 28th, 2025)



Another student from the same session produced a more concise expression of social exclusion (see Figure 14). It captures the emotional dimension of discrimination, the experience of not being accepted. The student's use of the first-person plural 'we' suggests identification with the excluded characters, an early sign of empathy development.

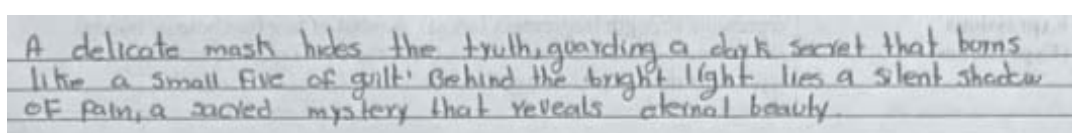
The most sophisticated evidence of students questioning cultural and ideological imposition came from the May 14th, 2025, cycle 2, during which students analyzed *Ágora*, a film about religious conflict in ancient Alexandria. This fragment (Figure 15) demonstrates that students were able to recognize ideological intolerance in a historical context. The student used the phrase 'only wanted people to believe in the god they followed,' which indicates an understanding of religious exclusivity as a form of cultural imposition.

Figure 15. Student's artifact, cycle 2 (May 14th, 2025)



On September 12th-19th, 2025, cycle 3, while working with *The Picture of Dorian Gray*, a student moved beyond plot summary and engaged with the film's deeper moral questions. The student writes about a "mask that hides the truth" and a "secret that burns like a small five of guilt."

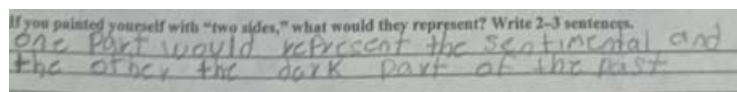
Figure 16. Student's artifact, cycle 3 (September 12th-19th, 2025)



This interpretation shows that the student understood how the film critiques the separation between appearance and reality. The contrast between "bright light" and "silent shadow of pain" reflects an awareness of how people can hide corruption behind a beautiful exterior. The student was not just identifying a theme; the student was deconstructing the film's critique of vanity and moral corruption. This represents a significant step in cultural interpretation and critical thinking.

A different kind of symbolic interpretation emerged during the third cycle. On September 26th, 2025, cycle 3, while working with Frida Kahlo, students were asked to create a symbolic self-portrait representing two sides of themselves. One student wrote about representing "the spiritual" on one side and "the dark part of the past" on the other.

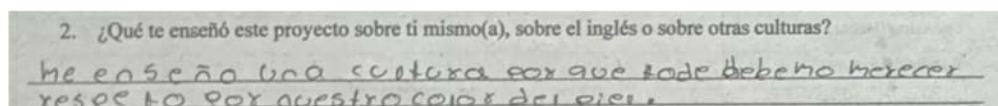
Figure 17. *Student's artifact, cycle 3 (September 26th, 2025)*



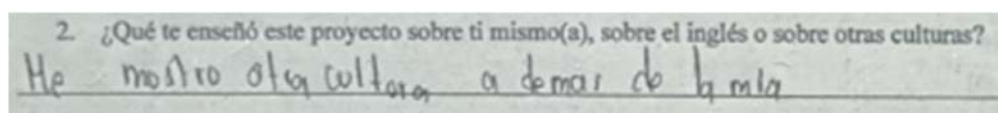
This response shows that the student internalized the film's exploration of identity, pain, and artistic expression. The student did not simply describe Kahlo's art, they apply her symbolic language to their own life. The recognition of a "dark part of the past" suggests a willingness to confront difficult personal experiences, while "the spiritual" points to hope or transcendence. Together, these two sides show an understanding of human complexity that goes beyond stereotypes, is evidence of both empathy development and critical self-reflection. Recognizing this complexity is a first step to question prejudices and think about how to overcome them.

The transformation in students' thinking about cultural difference and discrimination is best captured by fragments from the final perception survey on October 24th, 2025, cycle 3. After completing the entire pedagogical intervention, students reflected on what they had learned:

Figure 18 & 19. Students' artifact, final perceptions survey, cycle 3 (October 24th, 2025)



2. ¿Qué te enseñó este proyecto sobre ti mismo(a), sobre el inglés o sobre otras culturas?
 He enseñado una cultura por que todos debemos merecer
 respeto por nuestro color de piel.

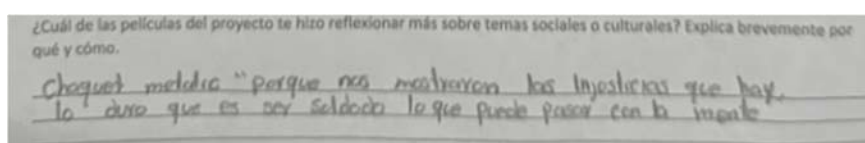


2. ¿Qué te enseñó este proyecto sobre ti mismo(a), sobre el inglés o sobre otras culturas?
 He mostrado otra cultura a demás de la mía

In Figure 18, the student has internalized a principle of respect for racial and cultural differences. The phrase "todos debemos merecer respeto", represents a shift from recognizing stereotypes to actively advocating for inclusive values. Moreover, students developed awareness of cultural diversity beyond their immediate context, as evidenced in Figure 19. As Byram (2012) states "Critical cultural awareness includes a critique of our own communities and societies as well as that of other countries" (p. 10). The students' final reflections indicate that they had begun to develop this critical stance, recognizing both cultural differences and the need for respect and empathy.

The most compelling evidence of changed perspective came from a student who, on the final perception survey, reflected on how a specific film had impacted her understanding:

Figure 20. Students' artifact, perceptions survey, cycle 2 (May 28th, 2025)



¿Cuál de las películas del proyecto te hizo reflexionar más sobre temas sociales o culturales? Explica brevemente por qué y cómo.
 Choquet melodie "porque nos mostraron las injusticias que hay,
 lo duro que es ser soldado lo que puede pasar con la impa"

As it is seen, students were able to engage with complex ethical themes such as injustice, psychological trauma, the human cost of conflict, through cinematic narratives. The student's choice of *Full Metal Jacket* as the most impactful film demonstrates that cinema facilitated engagement with difficult cultural and ethical content that transcended simple entertainment.

At the beginning of the project, students simply identified stereotypes without questioning them. They recognized discrimination but did not challenge it. As the intervention progressed, they moved from mere identification to analysis, understanding how intolerance operates as a form of cultural imposition. By the final cycles, this evolution became more evident. Students deconstructed the relationship between appearance and moral corruption, and applied symbolic language to their own identities, recognizing that people have multiple sides. This shift from describing what happens in films to interpreting cultural meanings and applying them to personal experience marks a transformation in perspective. This evolution connects directly to the development of Intercultural Communicative Competence (ICC). Byram (1997) argues, ICC involves attitudes of curiosity and openness, skills of interpretation, and critical cultural awareness. By the end of the project, students demonstrated these components: openness toward other cultures, interpretation of cultural symbols, questioning of injustice, and advocacy for respect regardless of difference. What started as simple recognition of stereotypes ended as a more critical, empathetic, and culturally aware stance toward others.

5.1.3.2 Subcategory 2: Multimodality as a bridge for cultural and symbolic understanding.

The second subcategory of this analysis explores how cinema's multimodal nature, its integration of image, sound, gesture, music, and narrative, facilitated students' access to cultural meanings that might otherwise have remained inaccessible through language alone. According to

Kress and van Leeuwen (2001), "the use of several semiotic modes in the design of a semiotic product or event" (p. 20) defines multimodality, and this integration of modes is particularly powerful in cinema, where meaning is constructed simultaneously through dialogue, visual composition, music, and narrative.

In the context of this research, multimodal activities extended beyond film viewing to include art analysis (Loving Vincent, Frida), music interpretation (The Beatles, African American spirituals), and symbolic creation (student-created portraits and symbolic representations). These artistic expressions were chosen because they naturally emerged from the films studied in each cycle, which allowed students to explore the same themes through different modes, reinforcing both language learning and cultural interpretation without introducing unrelated content. The open coding analysis captured this dimension through codes such as interpreting symbolic meaning, interpreting symbolic elements, interpreting symbolic representation, connecting color with emotion, interpreting art as expression, and recognizing music as cultural artifact.

During the art-based activity inspired by Loving Vincent on April 30th, 2025, cycle 2, students created their own paintings and then wrote short descriptions. One student (Figures 21 and 22) wrote: "blue represents tenderness and sweetness, we chose light colors to reflect our tranquility"

Figure 21 & 22. *Student's artifact, cycle 2 (April 30th, 2025)*



We chose light colors to reflect our tranquility
Our painting represents a house

The student assigned an emotional meaning to a visual choice. Light colors were used to express tranquility. This is an example of semiotic transformation: the student took a visual element (light color) and converted it into an emotional meaning (tranquility). The student did not simply describe the painting. Instead, they used color as a symbol to communicate an internal state: tranquility. Another student from the same session connected artistic choices with interpersonal emotions.

Figures 23 & 24. *Student's artifact, cycle 2 (April 30th, 2025)*



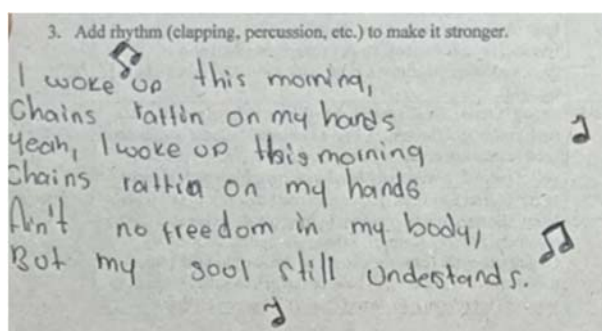
We chose to use (color/shape) because it symbolizes the emotional
moments between two people/a couple

The student did not simply describe what the painting looked like. Instead, they explain that a visual element as color or shape was chosen specifically to represent something abstract: "emotional moments between two people." The student recognized that visual choices were not

random, they carry symbolic weight. Color and shape became vehicles for expressing human relationships. This is evidence that the student understood how visual modes can communicate meanings that words alone might not capture. The act of choosing one mode (color/shape) to represent an abstract concept (emotional connection) is precisely the kind of symbolic thinking that multimodal analysis seeks to highlight.

One of the most powerful examples of semiotic transformation came from the August 24, 2025 session. That day, students watched fragments of *12 Years a Slave*, a film about slavery and resistance. They also listened to and analyzed Nina Simone's *Strange Fruit*, a song that uses powerful imagery (blood, fruit, southern trees) to denounce lynching and racial violence. After watching the film and analyzing the song, students wrote their own lyrics inspired by the spirituals and the themes of oppression and hope. Finally, they performed their songs aloud in class. The student moved through multiple modes: watching visual narratives of slavery (film), listening to protest music (*Strange Fruit*), transforming those inputs into written song lyrics, and finally performing the song vocally. The process integrates film, music, writing, and singing.

Figure 25. Student's artifact, cycle 3 (August 24th, 2025)

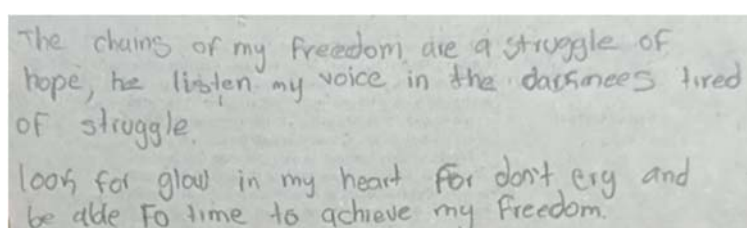


The lyrics also show symbolic thinking. The image of "chains rattin on my hands" echoes both the film's depiction of physical captivity and the emotional weight of *Strange Fruit*. The

contrast between "no freedom in my body" and "my soul still understands" separates physical oppression from inner dignity. The student is not merely describing slavery; they are identifying with the emotional experience of those who suffered it, using the modes they had just experienced.

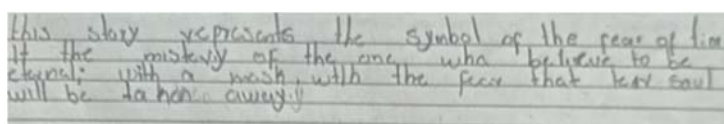
Another student from the same session produced a fragment that connected physical oppression with inner hope. In this way, the student was grappling with the paradox of "chains of my freedom" an advanced symbolic understanding that oppression and hope can coexist.

Figure 26. *Student's artifact, cycle 3 (August 24th, 2025)*



The September 2025 sessions, focused on *The Picture of Dorian Gray*, provided further evidence of students' developing symbolic literacy. On September 12th-19th, 2025, cycle 3, a student produced an extended symbolic interpretation of the film's central metaphor:

Figure 27. *Student's artifact, cycle 3 (September 12th, 19th, 2025)*

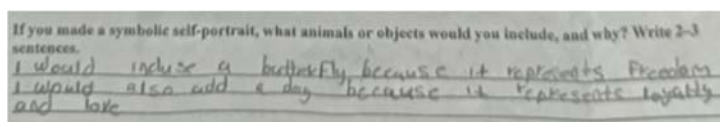


The student identifies a central symbol in the film: the fear of time. They connect this symbol to larger themes: the desire to be eternal, the mystery of eternal life, and the fear of losing the soul. The student is not summarizing the plot. Instead, they are interpreting what the

story means on a deeper level. This kind of symbolic reading shows an ability to move beyond literal description and engage with abstract ideas present in the film.

On September 26th, 2025, during the Frida Kahlo activity, students connected artistic symbolism with personal identity. Figure 28 shows how students used symbolic language to express their own values and identities, not just analyze external cultural texts.

Figure 28. *Student's artifact, cycle 3 (September 26th, 2025)*



The student had just watched a film filled with visual symbols: Kahlo's use of animals (monkeys, hummingbirds, deer), colors, and bodily pain as artistic expression. The student took those visual inputs and transformed them into personal written symbols. The butterfly, seen in Kahlo's paintings, becomes a symbol of freedom. The dog, not directly from Kahlo but from the student's own experience, becomes a symbol of loyalty and love. The student is not just describing the film; they are translating visual language from the screen into written language about their own values. This is a clear example of multimodal interpretation: moving from image to word, from external art to internal identity.

The contrast between early and late multimodal interpretation is striking. In early March, students produced fragments that represented decoding at the most basic level, such as identifying isolated words. By August and September, the same students were producing poetic fragments that engaged with complex themes of oppression, resistance, hope, freedom, and human duality not through explicit explanation but through symbolic and emotional language.

As Jewitt (2009) notes, the spread of visual and digital media has transformed "how knowledge is produced, shared, and understood across disciplines" (p. 3). This transformation was evident in the classroom, where students learned to "read" films not just for plot but for cultural meaning, to interpret color and music as symbolic systems, and to express their own cultural interpretations through multimodal production (creating paintings, writing poetic fragments, designing symbolic self-representations). The development of multimodal literacy documented in this subcategory aligns with what the New London Group (1996) called "multiliteracies", the ability to interpret and produce meaning across different semiotic modes and cultural contexts. By engaging with cinema as a multimodal text, students developed not only their English language skills but also their ability to navigate the complex cultural and symbolic landscapes that language inhabits.

This category has demonstrated how cinema-based learning strategies contributed to the development of students' intercultural awareness through exposure to natural dialogues and cultural representations. The analysis revealed two interconnected subcategories: first, the identification and deconstruction of stereotypes through cinematic narratives, where students moved from basic recognition of inclusive themes (March 5th) to explicit identification of discrimination mechanisms (May 28th), to, ultimately, articulated principles of respect and cultural appreciation (November 7th). Second, the role of multimodality as a bridge for cultural and symbolic understanding, where students learned to interpret meaning not only through language but through image, color, music, and symbolic representation, culminating in sophisticated poetic and symbolic productions (August 24th: spirituals; September 12th-19th: Dorian Gray portrait analysis).

The comparison between early and late fragments reveals a profound transformation. In March, students identified isolated words; by August, they were writing poetic fragments about freedom and oppression using metaphorical language and first-person narrative voice. In April, they interpreted color symbolism in paintings; by September, they were creating their own symbolic self-representations using butterflies and flowers as symbols of hope and peace. This transformation did not occur through explicit grammar instruction alone. It occurred through engagement with multimodal cultural texts: films, paintings, songs, spirituals, that provided rich, emotionally resonant contexts for language use and cultural reflection.

As Walsh (2010) argues, "interculturality is not only about recognizing diversity but about constructing new social relations through it" (p. 77). The evidence from this category suggests that cinema, as a multimodal and intercultural medium, facilitated exactly this kind of construction. Students did not merely learn about other cultures but they learned to see the world from multiple perspectives: recognizing stereotypes and discrimination, analyzing ideological conflicts, interpreting art as cultural expression, and expressing personal values like freedom and respect. This was achieved at a basic level, appropriate for their language proficiency and the time available. This development of intercultural awareness serves as the foundation for the third category of analysis, which explores students' perceptions of cinema as a pedagogical tool and the overall effectiveness of the intervention in supporting both English learning and intercultural development.

5.1.4 Category 3: Students' Perceptions of Cinema as a Pedagogical Tool for English Learning and Intercultural Development

This category directly responds to the third specific objective: To assess the effectiveness of the pedagogical proposal by analyzing students' perceptions, determining how cinema

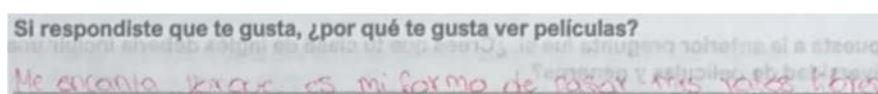
supports both English learning and the development of intercultural awareness. Unlike the previous categories, which focused on linguistic progression and intercultural analysis, this category centers on the students' own voices and evaluations of their learning experience. In this project, students' perceptions become the primary evidence for assessing the pedagogical proposal's effectiveness.

Students' perceptions were collected through multiple instruments: classroom discussions, written reflections, a final perception survey, and interviews embedded within the pedagogical cycles. The codes that emerged most strongly in the final weeks of the intervention provide evidence of how students themselves evaluated the effectiveness of the cinema-based approach. The analysis of this category is organized into two subcategories: Students' perceptions of cinema as a tool for learning English, and Evaluation of the impact on intercultural learning.

5.1.4.1 Subcategory 1: Students' perceptions of cinema as a tool for learning English

Initially, students perceived cinema solely as a form of entertainment; furthermore, many did not recognize its potential as a valuable resource for English language acquisition. By the middle of the intervention, they began to recognize some value in films for learning English. By the end, most students explicitly stated that cinema had helped them learn the language and learn about other cultures. This progression is documented below.

Figure 29. *Student's artifact, characterization survey, perceptions about cinema section, cycle 1 (February 28th, 2025)*



To understand the transformation, it is important to examine the starting point. At the diagnostic stage, In Figure 29 the student associated cinema exclusively with leisure and free time. There was no connection between cinema and learning. This fragment establishes the baseline against which the project's impact must be measured.

Figure 30. Student's artifact, characterization survey, perceptions about cinema section, cycle 1 (February 28th, 2025)

Moreover, the students from Figure 30 explicitly stated that cinema had no relevance for learning a foreign language. This perception, together with the previous fragment where cinema was seen only as leisure, confirms that at the beginning of the project most students did not recognize any pedagogical value in films.

By the middle of the project, a perception survey was administered on May 28th, 2025, cycle 2. The results showed that students had begun to recognize the value of cinema for learning English. As seen in Figure 31, most students reported that they liked having English classes based on movies.

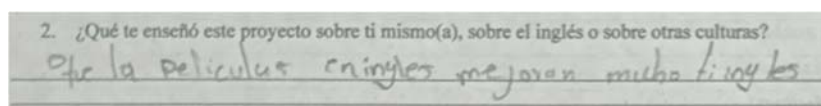
Figures 31 & 32. Student's artifact, perceptions survey, cycle 2 (May 28th, 2025)

Habilidad	1	2	3	4	5
Escuchar (Listening)	☐	☐	☐	☐	☒
Hablar (Speaking)	☐	☐	☐	☒	☐
Leer (Reading)	☐	☐	☐	☒	☐
Escribir (Writing)	☐	☐	☐	☒	☐
Gramática y vocabulario (Use of English)	☐	☐	☐	☒	☐

Additionally, as shown in Figure 32, students rated their improvement across different skills. Many gave high scores (4 or 5) to listening, speaking, and grammar and vocabulary. This marks a clear shift from the diagnostic stage, where cinema was seen only as entertainment or irrelevant. At this midpoint, students were already perceiving progress and valuing the cinema-based approach.

Throughout the pedagogical intervention, students consistently expressed that cinema made English learning more accessible, engaging, and effective than traditional methods. This perception was not assumed by the researcher but emerged directly from students' written and oral reflections, particularly in the final perception survey conducted on October 24th, 2025. Unlike the diagnostic stage, where students associated cinema exclusively with leisure, by the end of the project they recognized cinema as a legitimate and valuable learning tool.

Figure 33. *Student's artifact, final perception survey, cycle 3 (October 24th, 2025)*



The student in figure 33 explicitly recognizes that film exposure directly contributed to language improvement. The use of "mejoran mucho" (improve a lot) indicates a strong positive evaluation, suggesting that the student perceived cinema not merely as entertainment but as an effective mechanism for linguistic development.

By the end of the project, the same population was producing fragments that reflect transformed self-perception. In the figure 34, the student moved from viewing English as difficult and inaccessible to viewing it as achievable for anyone. Cinema served as the bridge that made this new belief possible, democratizing access to language learning.

Figures 34 & 35. Student's artifact, final perceptions survey, cycle 3 (October 24th, 2025).

2. ¿Qué te enseñó este proyecto sobre ti mismo(a), sobre el inglés o sobre otras culturas?
 que cualquiera puede aprender un idioma, no hay excusas.

2. ¿Qué te enseñó este proyecto sobre ti mismo(a), sobre el inglés o sobre otras culturas?
 Aprendí inglés de una manera divertida sin tanta pereza

Figure 35 captures the emotional dimension of learning. The student explicitly states that learning English became enjoyable "de una manera divertida" and that the usual reluctance "pereza" was reduced. This marks a shift from traditional methods, which the student perceived as boring or effortful.

Figure 36. Student's artifact, final perceptions survey, cycle 3 (October 24th, 2025).

2. ¿Qué te enseñó este proyecto sobre ti mismo(a), sobre el inglés o sobre otras culturas?
 sobre lo importante que es aprender del inglés y que
 no todo es por pereza

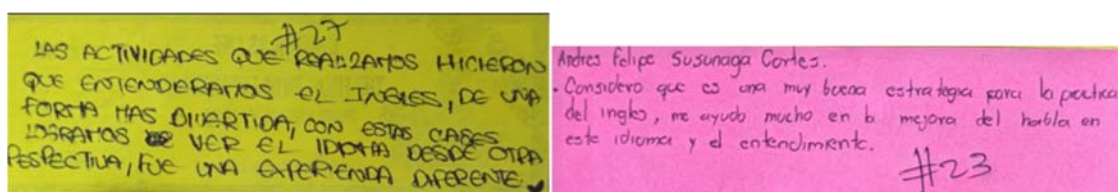
Building on the previous fragment (Figure 36), the student also reflects on the role of laziness in learning. The student acknowledges that traditional methods had generated reluctance "pereza" (laziness) and that the cinema-based approach successfully overcame this resistance. Learning became enjoyable rather than burdensome, a shift that likely sustained engagement throughout the intervention.

Figure 37. Student's artifact, final perceptions survey, cycle 3 (October 24th, 2025)

2. ¿Qué te enseñó este proyecto sobre ti mismo(a), sobre el inglés o sobre otras culturas?
 me enseñó un poco más a entender el inglés de todas las
 formas posibles, escuchar y hablar.

In the example of Figure 37, the student perceives improvement across multiple modalities, not just passive comprehension. The explicit mention of "escuchar, hablar" (listening, speaking), indicates awareness that cinema developed oral skills, not merely reading or writing. This marks a shift from viewing English as a written subject to a spoken, communicative medium.

Figures 38 & 39. Student's final artifact, cycle 3, (November 7th, 2025)



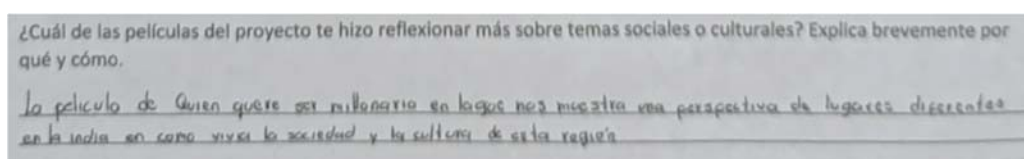
These two fragments close the subcategory with strong evidence of transformation. The first student reflects on a metacognitive shift: seeing English "from another perspective" and experiencing learning as "different." The second student evaluates the methodology as a "very good strategy" and identifies concrete progress in speaking and comprehension. Both fragments, collected at the very end of the project, show that students not only enjoyed the cinema-based approach but also recognized its effectiveness for language learning. The perception of cinema evolved from mere entertainment to a legitimate pedagogical tool. However, students' positive perceptions were not limited to language learning. They also reported changes in how they viewed other cultures, their own identities, and social issues such as discrimination and injustice. These aspects are explored in the following subcategory.

5.1.4.2 Subcategory 2: Evaluation of the impact on intercultural learning

The second subcategory of this analysis examines how students evaluated the project's impact on their understanding of other cultures. Intercultural learning, as Byram (1997) defines it

within his model of Intercultural Communicative Competence, involves the development of specific "skills of interpreting and relating" as well as "critical cultural awareness" (p. 53). These skills enable learners to evaluate cultural practices and perspectives from multiple viewpoints. In this project, students' final reflections provide evidence that such skills were indeed developing.

Figure 40. Student's artefact, perceptions survey, cycle 2 (May 28th, 2025)



By the midpoint of the project, this student had become curious about other cultures, this student identifies *Slumdog Millionaire* as a film that made them reflect on cultural issues. The student explicitly mentions "cultura de esta región" (culture of this region) and "perspectiva de lugares diferentes" (perspective of different places). This shows an awareness that cinema can provide access to unfamiliar cultural contexts. The student is not just watching a movie, is also learning about how people live in another part of the world. This is evidence of intercultural curiosity and the recognition that films can serve as windows into other cultures. This awareness emerged because the films visually and narratively presented cultural contexts different from the students' own, making them accessible despite their English level.

Figure 41. Student's artefact, perceptions survey, cycle 2 (May 28th, 2025)

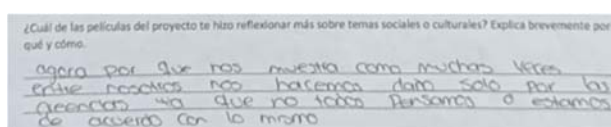
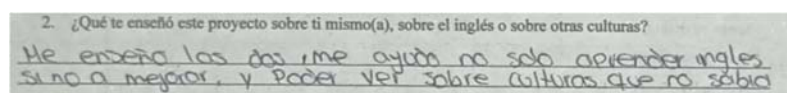


Figure 41 is powerful evidence of intercultural awareness. The student identifies a specific film (*Ágora*) and explains why it made them reflect on social issues. The student

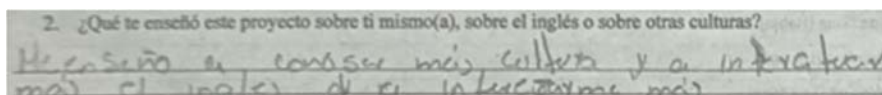
recognizes that people harm each other "solo por las creencias" (only because of beliefs) and that not everyone thinks or agrees on the same things. This shows an understanding of ideological conflict and intolerance. The student is not just describing the film; they are connecting it to a broader human reality: how differences in belief can lead to conflict. At the midpoint of the project, this student was already demonstrating critical thinking about cultural and religious differences, which is a core component of intercultural competence, but as an initial sign of progress compared to the beginning of the project.

Figure 42. Student's artefact, *final perception survey, cycle 3 (October 24th, 2025)*



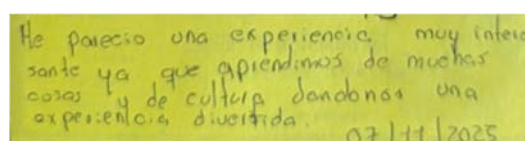
This fragment (Figure 42) is particularly significant because the student spontaneously writes, “poder ver sobre culturas que no sabía” suggesting that the benefit goes beyond language improvement; it shows they recognized that cinema opens a window onto unfamiliar cultural worlds. Moreover, the phrase "culturas que no sabía" implies an awareness of cultural diversity beyond the student's own experience. At the midpoint of the project, students were already becoming curious about other cultures, not just motivated to learn English. This transition from monolingualism to intercultural curiosity demonstrates the development of intercultural awareness.

Figure 43. Student's artefact, *final perception survey, cycle 3 (October 24th, 2025)*



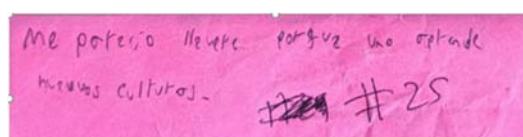
A causal link between cultural exposure and linguistic motivation emerges from this student's reflection (Figure 43). The progression is clear: knowing more culture led to interacting more with English, which in turn led to increased interest. The student explicitly recognizes that cultural content fueled linguistic engagement, not the other way around.

Figure 44. Student's final artifact, cycle 3, (November 7th, 2025)



This student evaluates the project as an "interesting experience" because it allowed them to learn about "many things and culture." The phrase "aprendimos de cultura" explicitly connects cinema with cultural learning. The student does not separate language from culture; both are experienced as part of the same enjoyable process. The word "divertida" suggests that intercultural learning does not have to be dry or academic; it can be engaging and enjoyable. This fragment shows that by the end of the project, students recognized cinema as a vehicle for cultural exploration, not just language practice.

Figure 45. Student's final artifact, cycle 3, (November 7th, 2025) 5).



The student from Figure 45 evaluates the project positively "chévere" (cool) precisely because it allows one to learn about new cultures. The causal link is explicit: the project is good because it provides cultural learning. The phrase "nuevas culturas" (new cultures) implies an awareness of cultural diversity beyond the student's own experience. This fragment shows that

by the end of the project, students not only enjoyed the cinema-based approach but also valued it as a tool for cultural exploration. The student's perception is not limited to language improvement; intercultural learning is at the center of their positive evaluation.

The evidence presented in this subcategory shows a clear progression in students' perceptions of intercultural learning. In May, students were already reflecting on cultural differences and learning about other regions. By October and November, they explicitly recognized that cinema opened windows onto unknown cultures, that cultural content fueled their motivation to learn English, and that learning about new cultures was precisely what made the project valuable. These fragments demonstrate that students not only learned English through cinema but also developed curiosity, awareness, and appreciation for cultural diversity.

This category has demonstrated how students themselves evaluated the effectiveness of the cinema-based pedagogical proposal. The analysis revealed two interconnected subcategories: first, students' perceptions of cinema as a tool for learning English, where students moved from viewing cinema as leisure to recognizing it as a legitimate learning tool that improved their listening, speaking, and overall English proficiency while reducing boredom; second, students' evaluation of the impact on intercultural learning, where students reported exposure to new and unknown cultures, recognized that cultural content fueled their motivation to learn English, and valued the project precisely because it allowed them to learn about other cultures.

The students' own voices, collected through the final perception survey on October 24th, 2025, indicate that the pedagogical proposal was effective not only in measurable linguistic outcomes but also in the perceptions and attitudes of the learners themselves. Students reported learning English "in a fun way without so much laziness," developing listening and speaking skills, seeing English "from another perspective," and learning about cultures they had not

known before. One student explicitly noted that the project was "well-articulated" and that it left "a lot of learning at a cultural, social, and historical level."

The three categories of analysis, taken together, provide a comprehensive answer to the research question. Category 1 demonstrated linguistic progression from isolated words to symbolic expression. Category 2 demonstrated the development of intercultural awareness through stereotype deconstruction and multimodal interpretation. Category 3 has demonstrated that students themselves perceived and valued this dual learning: linguistic and cultural, and that the cinema-based approach sustained engagement while producing measurable outcomes in both domains.

VI: CONCLUSIONS AND IMPLICATIONS

6.1 Conclusions

The research was designed to answer the question: How does the use of cinema as a pedagogical tool influence the English learning and the development of intercultural awareness of tenth grade students? The research was based on three objectives: to analyze the influence of cinema-based activities on the understanding of English with an emphasis on vocabulary and colloquial expressions; to study the role of the cinema-based learning strategies in the development of English language skills and intercultural awareness; and to assess the effectiveness of the pedagogical proposal through the analysis of students' performance and perceptions. The results of the three analysis categories answer each objective clearly.

Regarding the first objective, it was considerably improved in terms of English comprehension of the students. At first, they had trouble forming complete sentences, often using just isolated nouns. By the end, they were producing complex symbolic interpretations using contrastive structures, figurative language and abstract vocabulary. This change occurred as

students came across films that included real language in meaningful contexts. The input was cinema, the output created piece by piece by the students.

Regarding the second objective, cinema-based strategies have been successful in developing intercultural awareness. At first, students had stereotypes of cultural differences without conscious realization. Films that dealt with social stereotypes, religious conflict, war and art helped students recognize discrimination, confront stereotypes and think about their own assumptions. They ended up showing awareness of cultures beyond their own and respect for cultural and racial difference. The multi-modal nature of cinema: image, sound, music and narrative, enabled students to access cultural meaning that words alone could not express. The students learnt from the cinema to see the world from several points of view.

Regarding the third objective was confirmed by the students' own evaluations, which pointed to the pedagogical proposal as effective. In the last perception survey, they said that cinema made English learning more fun and less tiring than the traditional methods. They spontaneously recognized that the project had a double outcome: learning English and learning about other cultures. Students also reported improvement of listening and speaking skills, increased interest in English, and exposure to new cultures. The positive feedback says that cinema helped students to learn language and to stay engaged.

To sum up the research question, it is possible to conclude that cinema has positive influence on English learning and intercultural awareness of tenth-grade students. Firstly, the multimodality of film gives students access to cultural meanings, stereotypes and values that can be deconstructed and interrogated to develop an understanding of the other and to foster empathy. Second, cinema enhances motivation and engagement, turning English into a lived medium of cultural access and personal expression rather than a school subject. These

mechanisms support one another. Language development makes possible cultural interpretation, cultural interpretation motivates the learner to continue language learning, and the motivation perpetuates the cycle. Cinemas are not an addition to the traditional teaching, but a bridge between the language learning, the real life of students and the outside world.

6.2 Implications

The findings of this research have concrete implications for different educational actors:

For the field of English language education, this project shows that interculturality can be the central axis of language teaching in the field of English language education. The curriculum should include real-life themes such as discrimination, art and history in English instruction curricula. Cinema is a natural vehicle for this integration because it combines language with visual and narrative meaning. Within the framework of Task-Based Learning (TBL) activities based on cinema were successfully organized. Teacher education programs should train future teachers on film selection (based on intercultural criteria) and task design (that promotes critical thinking and empathy).

For the institution, projects like this demand enough time allotment for the institution. The intervention involved weekly sessions over several months. Schools must make audiovisual resources available such as projectors, screens, speakers and good internet. Institutional support for interdisciplinary projects is essential because cinema connects English with art, history, music, and literature. Schools that encourage teacher collaboration across subjects will maximize the effect of similar initiatives.

For teachers, the teacher's role shifted from transmitter of knowledge to facilitator of experiences. This requires patience, flexibility, and trust that students can construct meaning

collaboratively, even with imperfect English. Mistakes are not failures; they are evidence of effort. Teachers should provide vocabulary banks, sentence frames, and guided feedback without expecting error-free production. The goal is communication, not perfection. Teachers must also be intentional about film selection, choosing movies that raise ethical questions and present cultural difference respectfully.

For the students, this project illustrates that there is so much more potential in them than what conventional worksheets can indicate. They have proven their ability to engage in critical thinking and creative expression through the use of materials and tasks that have a real significance to them. These learners can decode symbols, examine stereotypes, and even articulate their own values using the language. It is safe to say that this proposal represents a transition in the position of these learners, as they are now encouraged to assume an active role in their learning process rather than being passive receivers of knowledge.

For the teacher-researchers, this project showed that while careful planning is necessary it must be balanced with flexibility. The instructional design provided a structure but changes were necessary based on student responses and new needs. The process of finding out what worked and what needed to change was an ongoing process of assessment through perception surveys, control tests and observation. Future teacher-researchers should be encouraged to collect data and reflect on the project throughout its life. The cyclicity of action research is not a burden but a tool for continuous improvement.

6.3 Limitations

There were several limitations to this study. Time was the biggest constraint, due to the intervention required more sessions than expected and some activities had to be shortened losing the opportunity to explore the films with a longer intervention. As a result, students did not have

enough time to discuss their conclusions in depth, and the analysis of some cultural themes remained at a basic level. Second, the sample consisted of only thirty-six students from a single public school in Bogotá, which suggests that the results may not be generalizable, but may be relevant in similar contexts. Third, students' English proficiency was very low at the beginning which limited the complexity of tasks in the first cycle. Fourth, technical problems with the audiovisual equipment sometimes disrupted the sessions. Fifth, some spontaneous classroom interactions were not captured. Finally, there was no support from school administrators to sanction a trip to the cinema. This would have been a good real-life experience for the students, but permission was not granted.

6.4 Further research

There are a number of areas that are not examined and worthy of further investigation. First, longitudinal studies could examine whether the linguistic and intercultural gains documented in this project are sustained over time. It would be valuable to know if students continue to use English outside the classroom and if they retain their critical awareness of stereotypes and discrimination months or years after the intervention.

Second, comparative studies could compare cinema-based instruction with traditional instruction with control groups, which would provide stronger evidence of causality. Third, future research could examine the use of films made by students, not only commercial films, as a tool for language learning and intercultural expression.

Fourth, similar projects could be conducted in different educational settings such as rural schools, private schools or other grade levels to determine the generalizability of the findings. Fourth, similar projects could be conducted in different educational settings such as rural schools, private schools or other grade levels to determine the generalizability of the findings.

Fifth, further investigations should evaluate the effects of English subtitles in films on learning a second language through movies. For example, comparing three conditions: film without subtitles, film with English subtitle, and film with Spanish subtitles to enhance vocabulary and comprehension skills.

Finally, future studies could involve students in the selection of films, allowing them to choose films based on their own interests and then analyzing how that choice impacts motivation and learning outcomes.

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Annex A: Characterization questionnaire (section 1)

¡Bienvenidos, por favor lee cada pregunta y responde con sinceridad. La información que proporcionen en cada sección ayudará a entender mejor el contexto y su población en la que se enmarca este proyecto.

Sección 1: Cuestionario sociodemográfico

1. **Nombre completo:** _____

2. **Género:** _____

Femenino ☐ / Masculino ☐ / Otro: _____

3. **Edad:** _____ años

4. **Grado:** 10-02

5. **¿Cuál es tu nacionalidad?** _____

6. **¿Naciste en Bogotá?** ☐ Sí / ☐ No / ☐ En qué ciudad, municipio o lugar del país donde naciste: _____.

7. **¿En qué localidad vives actualmente?** _____

8. **¿Cuál es tu estrato socioeconómico?** Estrato 1 ☐ / Estrato 2 ☐ / Estrato 3 ☐ / Estrato 4 o más ☐.

9. **¿El lugar donde vives es:**

Casa ☐ / Apartamento ☐ / Otro: _____.

10. **¿La vivienda donde vives es:**

Propia ☐ / Arrendada ☐ / En préstamo ☐ / Familiar (de un familiar sin pagar arriendo) ☐ /

Otro: _____.

11. **¿Con quién vives? (puedes marcar más de una)**

Marid ☐ / Papá ☐ / Hermanos ☐ / Abuelos ☐ / Otros familiares ☐ / Otros: _____.

12. **¿Cuántas personas viven en tu casa?**

2 o menos ☐ / 3 ☐ / 4 ☐ / 5 o más ☐.

13. **¿Tienes hermanos? Adicionalmente explica qué posición ocupas entre tus hermanos en caso de tener.**

Sí (¿cuántos?) _____ / No ☐ / Mayor ☐ / Del medio ☐ / Menor ☐ / Hijo único ☐.

Sección 2: Encuesta de caracterización

1. **¿De 1 a 5 qué tanto te gusta ver películas?**

1 - No me gusta nada
2 - Me gusta poco
3 - Me es indiferente
4 - Me gusta bastante
5 - Me encanta

2. **Si respondiste que te gusta, ¿por qué te gusta ver películas?**

3. **¿Consideras que tu familia disfruta de ver películas?**

• Sí, les encantan.
• No, no lo disfrutan.
• No estoy segura.

4. **¿Frecuentas ir a cine?**

• Sí, de vez en cuando.
• Sí, a menudo.
• No, no voy seguido.
• No lo hago.

5. **¿Haces uso de plataformas digitales para ver películas? Si es así, ¿cuáles son algunas de esas plataformas?**

6. **¿Qué género de películas te gusta ver? (Selecciona todas las que apliquen)**

• Drama
• Comedia
• Acción
• Suspenso/Misterio
• Terror
• Ciencia Ficción
• Fantasía
• Documental
• Romance
• Biográficas/Históricas
• Musicales
• Otro (especifica): _____

7. **¿Ves cine en inglés?**

Sí _____
No _____
Si sí, ¿las ves con subtítulos o dobladas? _____

8. **¿Qué te motiva a ver una película? (Selecciona todas las que apliquen)**

• La trama y los personajes.
• Explorar nuevos mundos y culturas.
• Reflexionar sobre temas importantes.
• Ampliar mi vocabulario y habilidades lingüísticas en inglés.
• Otros (especificar): _____

9. **Si has visto películas por condiciones académicas en tu clase de inglés, ¿qué géneros de películas viste? (Selecciona todas las que apliquen)**

• Drama
• Comedia
• Acción
• Suspenso/Misterio
• Terror
• Ciencia Ficción
• Fantasía
• Documental
• Romance
• Biográficas/Históricas
• Musicales
• Ninguna he visto películas en clase de inglés.

10. **Si la respuesta a la anterior pregunta fue sí, ¿Crees que tu clase de inglés debería incluir una mayor diversidad de películas y géneros?**

• Sí, es importante representar diferentes perspectivas y culturas.
• No, el contenido actual es suficiente.
• No tengo una opinión clara al respecto.

• **¿Qué opinas acerca del uso del cine en tus clases de inglés?**

• Me encanta ver cine en clases de inglés. Es interesante y atractivo para aprender.
• Me llama la atención. Creo que es dinámico para aprender inglés.
• No me gusta ver cine en clases de inglés.
• No tengo una opinión clara al respecto de su uso en clase de inglés.

11. **En una escala del 1 al 5, ¿qué tan importante consideras que es el cine en tu vida?**

• 1 (Nada importante)
• 2 (Poco importante)
• 3 (Algo importante)
• 4 (Importante)
• 5 (Muy importante)

12. **¿Crees que el cine es una herramienta valiosa para aprender un idioma extranjero?**

• Sí, es fundamental.
• Sí, es en alguna medida valioso.
• No estoy segura.
• No, no veo su relevancia.

13. **¿Has participado alguna vez en actividades interactivas (talleres, conversatorios, actividades, socialización) relacionadas con el cine en clase?**

• Sí, y las disfruté.
• Sí, pero no me gustaron.
• No he participado en actividades de este tipo.

14. **¿Qué tipo de actividades interactivas te gustaría realizar en clase de inglés relacionadas con el cine?**

• Debates y discusiones sobre películas.
• Análisis de guiones y personajes.
• Representaciones teatrales o dramatizaciones de escenas.
• Creación de proyectos creativos (escritura, arte, etc.).
• No me gustaría usar el cine en clases de inglés.
• Otros (especificar): _____

15. **¿Te tanto te gustaría ver películas en tus clases de inglés?**

1 - No me gustaría nada
2 - Me gustaría poco
3 - Me es indiferente
4 - Me gustaría bastante
5 - Me encantaría

19. **Si la respuesta a la pregunta anterior fue sí, ¿qué películas te gustaría ver incluidas en tus clases de inglés?**

Ejemplo de películas: (Especificar títulos)

20. **¿Cómo crees que el cine puede relacionarse con el aprendizaje del inglés?**

21. **¿Crees que el acto de ver cine aporta a tu vida y desarrollo personal? Si o no. Justifica tu respuesta**

22. **¿Qué entiendes por "cine"?**

Annex B: Diagnostic test

Prueba Diagnóstica de Inglés - Grado 10-02 JM

Instrucciones: Esta prueba tiene el objetivo de diagnosticar tus competencias en inglés. A continuación, encontrarás preguntas que evalúan habilidades de comprensión lectora, escritura y uso del lenguaje. Lee cada instrucción **determinadamente** antes de responder.

Parte 1: Comprensión Lectora (Reading Comprehension)

Instrucciones: Lee el siguiente fragmento de "Walden" de Henry David Thoreau y responde las preguntas.

Texto:
"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life."
 (Thoreau, H. D. Walden, 1854) [Por qué un texto literario y no un fragmento de una película?]

Preguntas:

¿Por qué decidió Thoreau irse a vivir al bosque? a) Porque quería alejarse de la sociedad b) Porque deseaba vivir deliberadamente y aprender de la vida c) Porque no tenía otra opción d) Porque necesitaba encontrar comida	¿A qué se refiere Thoreau al decir "suck out all the marrow of life"? a) To fully experience life and its deepest meanings b) To consume only the essentials c) To avoid hardships d) To live without responsibilities
¿Qué quería aprender Thoreau al enfrentarse solo a los "hechos esenciales de la vida" en el bosque? a) Cómo sobrevivir en la naturaleza b) La verdadera esencia de la vida y sus enseñanzas c) Que la vida en sociedad era mejor d) Que vivir aislado es más fácil	

How does Thoreau's choice to live in the woods reflect a desire for freedom, and how does it challenge modern lifestyles?

AHORA ENTÉGALE LA PRUEBA A TU MAESTRO

Preguntas de **listening**:

Escucha a tu profesor hablar sobre una película famosa. Luego, responde las siguientes preguntas:

1. **What is the main message of the movie discussed?**

(¿Cuál es el mensaje principal de la película discutida?)

2. **Who is the main character in the movie, and what challenge does he/she face?**
 (¿Quién es el personaje principal de la película y qué reto enfrenta?)

Speaking Activity:

Ahora, comparte tu opinión sobre tu película favorita. Usa las siguientes preguntas para guiar tu respuesta:

1. **What is your favorite movie, and why do you like it?**

(¿Cuál es tu película favorita y por qué te gusta?)

2. **Explain a lesson or message you learned from this movie.**

(Explica una lección o mensaje que aprendiste de esta película).

Parte 2: Producción Escrita (**Writing**)

Instrucciones: Escribe un párrafo de 4 líneas respondiendo a la siguiente pregunta (usa letra legible y de tamaño moderado): *What is your favorite movie and why do you like it?*

Parte 3: Uso del Lenguaje (**Language Use**)

Instrucciones: Completa las siguientes oraciones con la opción correcta.

Completa la oración con la forma correcta del verbo en presente perfecto:

I _____ (visit) many countries in my life.

- a) visit
- b) have visited
- c) visited
- d) visiting

Usa la forma correcta del condicional en la siguiente oración:

If you _____ (study) harder, you would have passed the exam.

- a) study
- b) studied
- c) studying
- d) have studied

Completa la oración usando el verbo en voz pasiva:

The project _____ (complete) by the students last week.

- a) completed
- b) was completed
- c) is completed
- d) has been completed

Elige la forma correcta del verbo en futuro perfecto:

By the end of this month, she _____ (finish) her research paper.

- a) will finish
- b) will have finished
- c) is finishing
- d) finishes

Parte 4: **Listening y Speaking**

Instrucciones: Esta sección combina **listening** y **speaking** para medir tu capacidad de comprensión y expresión oral.

Annex C: Field journal for observations



UNIVERSIDAD PEDAGÓGICA
NACIONAL
Formadora de educadores

FACULTAD DE HUMANIDADES
DEPARTAMENTO DE LENGUAS
LICENCIATURA EN ESPAÑOL E INGLÉS

FUTURO EDUCADOR QUE REALIZA LA OBSERVACIÓN			
INSTITUCIÓN EN LA QUE SE LLEVA A CABO LA OBSERVACIÓN		GRADO Y CURSO OBSERVADO	
FECHA	HORA DE INICIO	HORA DE FINALIZACIÓN	TIEMPO
COMPETENCIA, ACTIVIDAD, HABILIDAD ABORDADA EN LA CLASE			
ACERCA DE LA METODOLOGÍA DE LA CLASE			
¿CÓMO INICIA LA CLASE?		¿LOS ESTUDIANTES TOMAN APUNTES? S N NA	
¿CÓMO SE ABORDA EL TEMA?		¿QUÉ ESTRATEGIAS UTILIZA EL PROFESOR PARA CENTRAR LA ATENCIÓN DEL GRUPO?	
¿CUÁLES SON LOS PRINCIPALES MOMENTOS DE LA CLASE?		¿SE UTILIZA ALGÚN MATERIAL DIDÁCTICO? S NA	
¿CÓMO UTILIZA EL PROFESOR(A) LAS INTERVENCIONES DE LOS ESTUDIANTES?		¿EL PROFESOR ASIGNA TRABAJO EXTRA CLASE? S N NA	
¿QUÉ ACCIONES TOMA EL PROFESOR CUANDO UN ESTUDIANTE MANIFIESTA NO ENTENDER?		¿CÓMO ES LA INTERACCIÓN PROFESOR-ESTUDIANTES EN LA CLASE? 0 1 2 3 4 5	
¿CUÁLES NORMAS DE CLASE SE OBSERVAN?		¿QUÉ MATERIALES Y RECURSOS SE USAN EN CLASE? S N NA	
ACERCA DE LA MOTIVACIÓN DE LOS ESTUDIANTES			
LOS ESTUDIANTES SE MUESTRAN INTERESADOS POR LA CLASE 0 1 2 3 4 5		¿CUÁLES SON LAS ACCIONES DE LA CLASE QUE MÁS LLAMAN LA ATENCIÓN A LOS ESTUDIANTES?	
ACERCA DE LA PARTICIPACIÓN DE LOS ESTUDIANTES			



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¿SE DESARROLLA TRABAJO EN GRUPO? S N NA		¿SE DESARROLLA TRABAJO INDIVIDUAL? S N NA	
¿CUÁL ES LA PARTICIPACIÓN DE LOS ESTUDIANTES? 0 1 2 3 4 5		¿HAY CASOS DE INDISCIPLINA EN LA CLASE? 0 1 2 3 4 5	
¿CÓMO SE ESTIMULA A LOS ESTUDIANTES PARA QUE APORTEN AL DESARROLLO DE LA CLASE?		OTRAS OBSERVACIONES	
ASPECTOS FÍSICOS DEL AULA			
ACERCA DEL APRENDIZAJE DE LOS ESTUDIANTES			
¿SE EVIDENCIAN APRENDIZAJES EN LOS ESTUDIANTES? 0 1 2 3 4 5		¿SE EVIDENCIAN ERRORES O DIFICULTADES EN LOS ESTUDIANTES? 0 1 2 3 4 5	
¿SE EVIDENCIAN ESTRATEGIAS DE EVALUACIÓN POR PARTE DEL DOCENTE TITULAR?			
PERCEPCIONES - COMENTARIOS GENERALES			

Annex D: Perception's survey

ENCUESTA DE PERCEPCIONES – PROYECTO DE CINE E INTERCULTURALIDAD

Nombre: _____

Curso: 1002 JM

Fecha: _____

Por favor responde con sinceridad las siguientes preguntas. Tu opinión es muy valiosa para entender cómo fue tu experiencia con este proyecto y cómo podemos mejorarlo.

Parte 1: Valoración general del proyecto

- ¿Te gustó que las clases de inglés estuvieran basadas en películas?

☐ Mucho ☐ Regular ☐ Poco ☐ Nada
- ¿Crees que el uso del cine te ayudó a mejorar tu inglés?

☐ Sí ☐ Más o menos ☐ No estoy seguro/a ☐ No
- ¿Cuánto crees que mejoraste en las siguientes habilidades durante el proyecto?

Marca el número que mejor representa tu percepción.

(1 = No mejoré nada, 5 = Mejoré mucho)

Habilidad	1	2	3	4	5
Escuchar (Listening)	☐	☐	☐	☐	☐
Hablar (Speaking)	☐	☐	☐	☐	☐
Leer (Reading)	☐	☐	☐	☐	☐
Escribir (Writing)	☐	☐	☐	☐	☐
Comunicación (Use of English)	☐	☐	☐	☐	☐
- ¿Cuál fue la película que más te gustó del proyecto? ¿Por qué?

Parte 2: Contenidos culturales e interculturales

- ¿Las películas te ayudaron a conocer otras culturas, formas de vida o tradiciones diferentes?

☐ Sí ☐ Un poco ☐ No ☐ No recuerdo
- ¿Cuál de las películas del proyecto te hizo reflexionar más sobre temas sociales o culturales? Explica brevemente por qué y cómo.

Parte 3: Trabajo en equipo y participación

- ¿Crees que aprender inglés a través de películas permite ver el idioma como algo útil en la vida real?

☐ Sí ☐ No ☐ A veces ☐ No sé
- ¿Te sentiste cómodo trabajando en grupo durante las actividades?

☐ Siempre ☐ A veces ☐ Rara vez ☐ Nunca
- ¿Pudiste participar activamente en las actividades y dar tu opinión?

☐ Sí ☐ Más o menos ☐ No
- ¿Qué actividad recuerdas más o te gustó más?

Parte 4: Opinión final

- ¿Te gustaría que en el futuro se siguieran usando películas para aprender inglés?

☐ Sí ☐ No ☐ No sé
- ¿Qué mejorarías del proyecto o qué te hubiera gustado hacer diferente?

Annex E: Control test

LANGUAGE SKILLS THROUGH FILM

Name: _____

Date: _____

Grade: 1002 JM

1. Reading

Read the following excerpt inspired by the film *Agnes* and answer the questions.

Hypatia was a philosopher and astronomer. She taught science in Alexandria. Some people didn't accept her ideas and attacked her because of her knowledge.

Questions:

1. What was Hypatia's profession?

2. Why was Hypatia attacked?

3. What message do you think this story gives about the relationship between knowledge and power?

2. Writing (15 min)

Choose one of the films you watched during the project. ~~Write your sentences.~~

1. One sentence about what the movie is about.
2. One sentence about a cultural topic it shows (like family, traditions, history, art, or prejudice).

3. Use of English

Complete the following sentences using correct grammar and vocabulary. Focus on modals and past simple.

Blood diamonds _____ (sell) illegally in the past.

In Zootopia, Judy _____ (have to) fight against prejudice.

The Godfather shows how family traditions _____ (affect) moral choices.

People _____ (not respect) Hypatia because she was a woman.

Although the Beatles were musicians, they also _____ (change) cultural history.

You _____ (must) be open-minded to understand other cultures.

4. Listening (Real-Time Evaluation)

Listen carefully to the teacher's question and show your understanding.

Teacher's Question Example:

"What is one message you remember from Shindog Millionaire and why is it important?"

Criteria	1 Poor	2 Fair	3 Acceptable	4 Good	5 Excellent
Listening					
Understanding					

5. Speaking (Real-Time Evaluation)

Answer the teacher's question orally. Speak clearly and try to use the vocabulary from the project.

Teacher's Follow-Up Question Example:

"What character from the films inspired you the most and why?"

Criteria	1 Poor	2 Fair	3 Acceptable	4 Good	5 Excellent
Speaking Fluency					
Vocabulary Use					
Coherence					

Annex F: Final perception survey

ENCUESTA FINAL DE PERCEPCIONES – CINE E INTERCULTURALIDAD

Nombre: _____ Fecha: _____

Por favor, responde con sinceridad. Tu opinión es muy importante para comprender tu experiencia en este proyecto y lo que aprendiste de él.

Parte 1: Evaluación General del Proyecto

- ¿Te gustó aprender inglés a través de películas?
☐ Sí ☐ mucho ☐ Enuvo bien ☐ No mucho ☐ Para nada
- ¿El uso de películas te ayudó a mejorar tu inglés?
☐ Sí ☐ Un poco ☐ No estoy seguro(a) ☐ No
- ¿Cuánto crees que mejoraste en cada habilidad? (1 = Nada 5 = Mucho)

Habilidad	1	2	3	4	5
<u>Listening</u> (Escucha)					
<u>Speaking</u> (Habla)					
Reading (Lectura)					
<u>Writing</u> (Escritura)					
<u>Grammar and Vocabulary</u> (Uso del Inglés)					

4. ¿Qué película del proyecto te gustó más? ¿Por qué?

Parte 2: Aprendizaje Cultural e Intercultural

- ¿Las películas te ayudaron a aprender sobre otras culturas, historias o formas de vida?
☐ Sí ☐ Un poco ☐ No ☐ No lo recuerdo
- ¿Qué película te hizo pensar más sobre temas humanos o sociales (por ejemplo, libertad, belleza, identidad, arte o justicia)? Explica por qué.

3. ¿Crees que aprender inglés a través de películas te ayuda a ver el idioma como algo útil en la vida real?
☐ Sí ☐ A veces ☐ No ☐ No estoy seguro(a)

Parte 3: Participación y Colaboración

- ¿Te sentiste cómodo(a) trabajando en grupo durante el proyecto?
☐ Siempre ☐ A veces ☐ Rara vez ☐ Nunca
- ¿Participaste activamente en las actividades y diste tus opiniones?
☐ Sí ☐ Un poco ☐ No
- ¿Qué actividad recuerdas o te gustó más (por ejemplo, escribir la canción, describir el retrato de un compañero, discutir una escena, etc.)?

Parte 4: Reflexión Final

- ¿Te gustaría que los profesores siguieran usando películas para aprender inglés en el futuro?
☐ Sí ☐ Tal vez ☐ No
- ¿Qué te enseñó este proyecto sobre ti mismo(a), sobre el inglés o sobre otras culturas?
- ¿Qué mejorarías o cambiarías del proyecto si pudieras hacerlo de nuevo?

Annex G: Final perception survey

LANGUAGE SKILLS THROUGH FILM – FINAL TEST (1002 JT)

Name: _____ Date: _____

1. Reading

Read the short text inspired by the film Frida, and answer the questions.

Frida Kahlo is a Mexican painter. Her art shows her pain, her culture, and her love for life. She often paints herself with bright colors and symbols that express her feelings. Frida loves her country and its traditions. Even when she feels weak or sad, she continues painting with strength and creativity. Her work teaches us that art can be a way to express who we are and how we feel.

Questions:

What does Frida Kahlo show in her art?

- A. Her family and her house.
- B. Her pain, her culture, and her love for life.
- C. Her dreams and her friends.
- D. Her travels and nature.

Why do you think Frida paints herself with colors and symbols?

- A. Because she doesn't like painting other people.
- B. Because she wants to express her feelings and emotions.
- C. Because she wants to decorate her art with random shapes.
- D. Because she learns it from other painters.

Do you think art can really express our emotions or identity? Why or why not?

2. Writing (15 min)

Choose one of the four films you watched during the project. Write two sentences:

1. One sentence about what the movie is about.
2. One sentence about a cultural topic it shows (like family, traditions, history, art, or prejudice).

3. Use of English (Simple Present Focus)

Complete the sentences using the correct form of the verb in Simple Present.

Solomon Northup _____ (fight) for his freedom.

Dorian Gray _____ (stay) young while his portrait becomes old.

Frida Kahlo _____ (paint) her emotions and her life.

The pianist _____ (play) beautiful music during the war.

The movies _____ (teach) important lessons about culture and life.

I _____ (think) films are a good way to learn English.

4. Listening (Real-Time Evaluation)

Listen carefully to the teacher's question and show your understanding.

Teacher's Question Example: "What lesson do you learn from 12 Years a Slave or The Pianist about freedom or life?"

1-4

CRITERIA	1 Poor	2 Fair	3 Acceptable	4 Good	5 Excellent
Listening	☐	☐	☐	☐	☐
Understanding	☐	☐	☐	☐	☐

5. Speaking (Real-Time Evaluation)

Answer the teacher's question orally. Speak clearly and use vocabulary from the project.

Teacher's Follow-Up Question Example: "Which movie do you like the most and why?"

CRITERIA	1 Poor	2 Fair	3 Acceptable	4 Good	5 Excellent
Speaking Fluency	☐	☐	☐	☐	☐
Vocabulary Use	☐	☐	☐	☐	☐
Coherence	☐	☐	☐	☐	☐

Criterion definitions:

Score	Criterion description
1 – Poor	The student does not understand or respond to the question. Uses few or no English words. Communication is minimal or absent.
2 – Fair	The student understands some parts but struggles to respond correctly. Answers are incomplete or mostly in Spanish.
3 – Acceptable	The student understands the main idea and gives a basic answer in English with some errors or pauses.
4 – Good	The student understands well and responds clearly in English using appropriate vocabulary, with few errors.
5 – Excellent	The student fully understands and answers fluently, using good pronunciation, vocabulary, and clear ideas.

Annex H: Ethical considerations

 UNIVERSIDAD PEDAGÓGICA NACIONAL CONSEJO ACADÉMICO	FORMATO		
	AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES Y DE MENORES DE EDAD		
	Resolución 767 de 18 de junio 2018		
FOR009GSI	Fecha de Aprobación: 18-06-2018	Versión: 01	Página 2 de 2

AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES DE MENORES DE EDAD

Ciudad y fecha: _____

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FIRMA

Nombre: _____

Identificación: _____

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Annex I: Lesson plan cycle 1

Cycle	Session	Topic	Objectives	Activities
1	<i>Cinema as a window to culture and learning</i>	What is Cinema? Understanding film as a learning and intercultural tool	To introduce students to the purpose of the project and generate interest in cinema as a means of learning English and exploring cultural diversity. To explain and contextualize the concept of interculturality, showing its relevance in cinema and language learning. To establish the connection between film, cultural exchange, and language acquisition to guide the students through the learning process.	They will clarify doubts and share personal insights on the role of cinema in learning. Students will also have a clear understanding of the project's purpose, scope, and key themes.
	<i>Exploring Cultural Identity Through Film: Understanding Differences and Adaptation: Zootopia (2016)</i>	Cultural Identity and Stereotypes in Film Students will explore how cinema represents different cultures and how stereotypes influence the perception of other societies.	Linguistic competence: To develop listening comprehension skills in English through exposure to natural dialogues in film. Intercultural competence: To reflect on how different cultures are represented in movies and analyze potential stereotypes.	Students will work in pairs to create 3-4 key sentences summarizing the scene's events in the simplest way possible, incorporating cultural aspects that were discussed previously and using target vocabulary. Each pair will then read their sentences aloud in class.
	<i>Conflict, Resilience, and Identity in Blood Diamond: Blood Diamond (2006)</i>	Conflict and Human Resilience: Understanding Social Injustice Through Cinema	To analyze how language reflects social conflict and resilience. To identify key grammatical structures and expressions related to adversity, identity, and perseverance.	Preliminary Activity: Students will work in groups of four. Introducing vocabulary: Adjectives for Describing Conflict and Struggle: brutal, inhumane, resilient, vulnerable, unyielding, corrupt, oppressive, traumatic.

			To practice the Use of English by analyzing impactful dialogues from the film. To develop critical thinking by discussing the implications of social injustice and human dignity.	Phrasal Verbs and Expressions Related to Overcoming Challenges: stand up for, break away from, get through, hold on to, rise above, break down barriers, face up to. Key Terms: exploitation, survival, dignity, justice, sacrifice, heritage, freedom, refugee. Introducing Grammatical Structures: Will be explained two grammar structures Modals of Necessity and Obligation: must, have to, need to. Example: "We must protect our family no matter the cost." Passive Voice: to focus on the action rather than the doer. Example: "The village was destroyed by the rebels."
	<i>Stories from the Streets: Reporting Life in Mumbai: Slumdog Millionaire (2008)</i>	Chasing Dreams: Overcoming Obstacles and Finding Strength	To develop writing skills by creating descriptive and narrative texts. To analyze how social and cultural challenges are portrayed in Slumdog Millionaire. To reflect on how resilience and adversity shape identity and personal growth in different cultural contexts. To foster peer collaboration and critical thinking by discussing and writing about resilience and cultural identity.	Students will be given a word bank with key words to use when creating their Dream Map. After watching the scene, students will write a personal diary entry from the perspective of Jamal or his brother, describing one of the toughest moments they faced. Students will form groups of four and will receive a worksheet where they will write a news article as if they were journalists for the newspaper "1002 of Ciudad Bolívar". Students will present their article of a page of the "1002 of Ciudad Bolívar" newspaper.
	<i>Lost Letters from the War: Full Metal</i>	<i>Understanding the Vietnam War through</i>	To enhance students' ability to comprehend, interpret, and analyze historical texts through firsthand accounts.	Pre-Reading Activity Watch a short video about the Vietnam War (causes, key events, consequences).

	<i>Jacket (1987)</i>	<i>Personal Testimonies</i>	To understand the impact of war from both American soldiers and Vietnamese civilians. To differentiate between literal, inferential, and critical reading responses. To reflect on human experiences in wartime contexts.	Film Analysis Discuss emotions, reactions to war, and ethical dilemmas. Main Task: Reading the Lost Letters: Each group receives a letter from either an American soldier or a Vietnamese civilian (themes: fear, loss, moral dilemmas, survival, resistance, hope). Answer comprehension questions (literal, inferential, critical) in a worksheet. Final Product: War Testimonies Radio Show: Each group records an audio reading the letter with dramatic intonation.
	<i>SOCIAL STEREOTYPES & CULTURAL CONTENT IN FILM</i>	Closing: Speaking (integración de Zootopia, Blood Diamond, Slumdog Millionaire, Full Metal Jacket)	To integrate the four films from the cycle and practice speaking skills by analyzing social stereotypes and cultural content	In groups, students analyze one film from the cycle. They identify stereotypes, discuss how characters are treated based on race or social class, and reflect on the film's message about social justice. Each group presents a character, explains the stereotypes they face, and tells whether the character challenges or follows social expectations. All group members must speak in English.

Annex J: Lesson plan cycle 2

Cycle	Session	Topic	Objectives	Activities
2	<i>From Page to Screen: The</i>	Exploring The Godfather as	To develop writing skills through discussions and role-playing based on The Godfather.	Students will be divided in four groups. Each group will receive a sheet with a description of one major character (Vito

	<i>Cultural Impact of The Godfather: The Godfather (1972)</i>	an adaptation of Mario Puzo's novel and its cultural significance.	To analyze the cultural and ethical dilemmas presented in the film. To reflect on the novel-to-film adaptation and its intercultural significance.	Corleone, Michael Corleone, Sonny Corleone, Tom Hagen, etc.). Additionally, the sheet will contain a Word Bank with key vocabulary related to <i>The Godfather</i>, including adjectives, expressions, and verbs that will help them to write, describe and analyze the characters. Students will watch selected scenes from <i>The Godfather</i> (1972) that highlight the complexities of each main character. After watching, students will discuss their assigned character within their group, using the vocabulary and support table to develop their analysis. The teacher will go around the classroom, listening to each group and guiding them with additional questions if necessary. Each group will write a short reflection (8–10 sentences) about their assigned character from <i>The Godfather</i>. The written piece should analyze the character's values, role in the story, and how they reflect the cultural elements of the film.
	<i>Exploring Art as Intercultural Heritage through Loving Vincent: Loving Vincent (2017)</i>	Art as a Reflection of Cultural and Human Values	To develop students' speaking skills through the interpretation of visual art. To understand art as an expression of cultural heritage and human experience. To explore intercultural perspectives by connecting Van Gogh's work to global artistic traditions.	Students will watch a short introductory video about Vincent van Gogh's life, struggles, and legacy as a universal cultural figure. Afterward, in small groups, they will discuss the impact of art in expressing emotions. Students will watch selected scenes from <i>Loving Vincent</i> (2017) that portray Van Gogh's emotional journey and artistic vision.

			To promote collaborative work through creative painting and oral presentation.	Each group will analyze how emotions, society, and human values are represented in his paintings. Students will receive a worksheet that contains key vocabulary related to art, emotions, and cultural reflection, which will help them describe and explain their painting later. Guiding questions will also be provided to support their group discussion. Each group will create a painting inspired by Van Gogh's style, reflecting a value, emotion, or intercultural idea they consider important today. While working on the painting, they must use the vocabulary from the worksheet to prepare their future oral explanation.
	<i>Yellow Submarine and Global Music Culture: The Yellow Submarine (1968)</i>	Music as a Cultural Expression – The Beatles and <i>Yellow Submarine</i>	To identify key information from audiovisual materials (songs and film excerpts). To understand the cultural and historical significance of The Beatles. To interpret lyrics and relate them to broader cultural or artistic ideas.	Students will watch a short video about The Beatles' history and cultural impact. Students will watch selected musical scenes from <i>Yellow Submarine</i>. They will be given a worksheet with a listening activity that includes partially completed lyrics from the film's songs (e.g., <i>All You Need Is Love</i>, <i>Lucy in the Sky with Diamonds</i>, etc.). Students will fill out the blanks while listening. In groups, students will choose one song and answer questions such as: What message does the song transmit? What images or colors stood out to you in the scene? Do you think the visuals matched the music? Why or why not?

	<i>Ágora and the Role of Knowledge in History: Ágora (2009)</i>	Knowledge, Power, and Gender in Ancient Times	To use past simple structures to describe historical facts and events. To reflect on the conflict between science and religious fanaticism. To analyze the historical role of women in science. To apply vocabulary and grammar in context through written production.	Students will watch a short video about the Library of Alexandria and its destruction Students will watch selected scenes from <i>Ágora</i> that illustrate: The destruction of knowledge, hypatia's scientific discoveries and the rise of religious conflict. While watching, students will take notes using a graphic organizer provided in the worksheet, focusing on what happened, when, and why (using past simple verbs). The teacher will explain the use and structure of the past simple tense, using examples from the film. Students will review key past simple forms from the film's context, reinforced by a short grammar guide and word bank included in the worksheet. Students will complete a written activity in the worksheet where they describe life in that period using past simple and vocabulary from the word bank. They will write a short paragraph about: The role of Hypatia, the destruction of the library and the conflict between science and religion (Each student will work individually using the guidance provided.
	<i>Cultural Dimensions in Film: A Look Through Language.</i>	Intercultural Interpretation Through Film	To develop reading comprehension through short texts related to films. To identify key cultural components in films (literature, art, music, history). To express opinions and reflections about a film and its cultural message.	Students receive a worksheet with a Word Bank containing verbs, adjectives, and expressions useful to talk about films and cultural content (e.g., portray, reflect, meaningful, emotional, inspired by, based on...). Each group chooses one film to read and discuss. They underline key vocabulary and

				ideas related to the film's cultural dimension. Students answer the following questions in writing based on the reading: What is this film about? / What is the main cultural field it represents (literature, art, music, or history)? / What do you think the film teaches or expresses? / Do you find this topic interesting or relevant? Why? Each group briefly shares with the class: Which film they chose / What cultural dimension it explores / What their personal opinion is about the message or impact of the film
	<i>Final Evaluation Session</i>	Final Performance Assessment: Integrating language and cultural understanding through film	To assess students' comprehensive development in the five English language skills using content from the films studied. To gather reflective insights on students' perceptions regarding the cultural and linguistic impact of using film in the EFL classroom.	Individual Language Skills Test Components: Reading: Short passage from a film-related context + multiple-choice questions. Writing: Short paragraph on a cultural theme or opinion from a chosen film. Use of English: Grammar/vocabulary exercises using structures studied during the project (modals, passive voice, connectors, etc.). Listening & Speaking (interactive format): Teacher reads or plays a question aloud. Student listens (Listening is graded based on understanding). Student responds orally (Speaking is graded on fluency, coherence, pronunciation, vocabulary use). B. Secondary Activity: Survey to evaluate students' perceptions about:

				The use of cinema for language learning Cultural insights gained Motivation and engagement Impact of collaborative work Suggestions for improvement Written questionnaire with a mix of open-ended and scaled questions (Likert scale 1–5).
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Annex K: Lesson plan cycle 3

Cycle	Session	Topic	Objectives	Activities
3	<i>Kick-off session – Review and intercultural expectations</i>	Review of previous films, introduction to intercultural themes, and gathering students' expectations	To re-establish contact with students and set the tone for the new stage of the project. To review the films studied previously, identifying cultural elements and lessons. To introduce the key intercultural concepts that will guide the project. To collect students' expectations, suggestions for films, and preferred activities. To reflect on students' experiences and feelings about the project so far.	Teacher introduces the main themes of interculturality: identity, diversity, stereotypes, empathy, global citizenship. Students brainstorm and connect these themes with the films already seen. There will be a collection of students' expectations and suggestions (notes, posters, or digital form). Teacher's synthesis of cultural themes emerging from student reflections.
	<i>Creating Work Song-Inspired Compositions: 12 Years a Slave (2012)</i>	Work songs within the context of slavery: historical significance and musical language.	To improve writing and creative expression by composing a short song (one or two stanzas) in English. To understand the role of work songs and spirituals among enslaved people in the U.S. and their coded messages of hope, freedom, and resistance.	Will be presented selected scenes from <i>12 Years a Slave</i> that capture moments of emotional expresión, scenes illustrating labor, pain, among others . In small groups, students craft a short song (one or two stanzas). They choose a simple melody (e.g., a folk-like tune or a rhythm they know) and use the provided vocabulary.

			To identify musical elements like call-and-response rhythms, simple melody patterns, and expressive language, and apply them in students' own compositions.	Each group sings or recites their composed song using their chosen melody. Peers listen and offer positive, constructive feedback.
<i>The Pianist – Listening to History: The Pianist (2002)</i>	World War II: Nazi Germany and Jewish life during the Holocaust	To activate students' prior knowledge about World War II. To develop listening comprehension by filling in missing words from film dialogues. To identify key aspects of Jewish life in Nazi Germany during the war. To foster reflection on historical memory and human rights.	Will be shown a short video about WWII (focus on Germany and the Jewish people). Will be introduced The Pianist and its historical context. Play selected scenes with subtitles Students receive a worksheet with film dialogues where one word per line is missing. For each blank, students choose the correct word from 4 options (A/B/C/D). Students listen carefully for specific words.	
Oscar Wilde and <i>The Picture of Dorian Gray: The Picture of Dorian Gray (2009)</i>	Oscar Wilde's life and work; describing people through portraits	To introduce students to Oscar Wilde and his relevance in literature. To develop oral skills by describing portraits of classmates. To use new vocabulary related to appearance, character, and art. To connect literature and visual expression (drawing + description).	Watch selected clips that summarize the story and its main ideas (the portrait, beauty, corruption, etc.). In groups, one student models while others draw a portrait of him/her in the worksheet box. Students will create a symbolic portrait of a classmate or a character from a film. The portrait should represent the complexity of human beings, inspired by the story of The Picture of Dorian Gray. They may include symbolic elements such as animal parts (wings, claws, fangs, tail), button eyes, masks, shadows, mirrors, clocks, cracks, stars, fire, or flowers. After finishing, students must define what each element represents about the person they drew.	

				Each group presents their symbolic portrait and gives an oral explanation of the symbols they used. They should explain questions such as: What does the mask mean? Why did you choose shadows or light? What do the animal features represent?
	<i>Frida Kahlo: Life, Art, and Surrealism: Frida Kahlo (2002)</i>	Understanding Frida Kahlo's life and her contribution to surrealism through reading comprehension.	To identify key aspects of Frida Kahlo's life and art. To introduce students to surrealism and its meaning in a simple way. To practice reading comprehension (literal, inferential, and critical). To connect visual art with personal and cultural identity.	The class will be open with a question: "Do you know any famous artists from Latin America?" Will be shown a short video introducing Frida Kahlo (who she was and her importance in art). Will be explained briefly: "Frida Kahlo was a Mexican painter. Her art is special because it mixes her personal life, pain, and culture. This is called surrealism, art that mixes reality and dreams." Will be shown selected scenes from the movie Frida that reflect her personal life and how she started painting. Quick group discussion: "What did you see about Frida's life? What difficulties did she face? How did she express them?" Students will receive a worksheet with two short texts (A1 level) about: • The Two Fridas (1939) • Self-Portrait with Thorn Necklace and Hummingbird (1940) Students will read individually, underline key words, and use the Word Bank for support. The reading will have comprehension questions For each text, students must answer: • Literal (facts from the text). • Inferential (meaning or interpretation).

	<i>The Use of English: Simple Present, Adjectives, and Opinions with the films 12 Years a Slave, The Pianist, The Picture of Dorian Gray, and Frida.</i>	Describing, expressing opinions, and using basic English structures to talk about films and cultural topics.	To review the main ideas of the 4 films studied (music, history, literature, art). To practice Simple Present structures for description. To use adjectives to describe characters, situations, and feelings. To express opinions in simple sentences using “I like / I think / because...”. To work in groups to prepare and share a short presentation.	Students receive a worksheet with: Images of the 4 films + short descriptions. A grammar table with examples. A Word Bank with adjectives, verbs, and expressions. In groups, students choose one film and prepare: A description in 2-3 sentences (Simple Present + adjectives). An opinion in 2-3 sentences (<i>I like... because...</i>). Each group shares their description and opinion orally.
	<i>Final Evaluation and Reflection Session</i>	Assessment of English learning and intercultural understanding through the four last films	To evaluate students’ progress in English after completing the film-based intercultural project. To assess their ability to use vocabulary, grammar, and comprehension in context. To collect students’ perceptions and reflections about their learning experience through cinema.	Students complete the updated final test based on the four films: 12 Years a Slave, The Pianist, The Picture of Dorian Gray, and Frida. The test evaluates vocabulary, grammar, comprehension, and writing. Students fill out a brief survey about their experience in the project, expressing opinions about the films, activities, and their progress in English.
	<i>Cinema as Life: The Final Film Experience: Cinema Paradiso (1988)</i>	Experiencing Cinema as Art and Reflection - Cinema Paradiso	To experience cinema as a complete cultural and artistic event. To reflect on the meaning of film, memory, and art in human life. To share personal thoughts about the project and its impact on language and culture learning.	The teacher welcomes students to the final experience of the Film and Interculturality Project, the auditorium is decorated and prepared to simulate a real movie theater, students receive printed tickets, popcorn, and sit as in a cinema and the teacher briefly introduces Cinema Paradiso, mentioning its cultural value and message about the power of film and memory.

				Students watch <i>Cinema Paradiso</i> in full, in English with subtitles. The teacher encourages students to enjoy the film as an authentic cultural experience. After the movie, the lights are dimmed softly to create a calm discussion space. In small groups or as a full class, students share oral reflections guided by prompts such as: What message or feeling stayed with you after the film? / What does Cinema Paradiso teach about art, life, or memory? / How has this project helped you see English and culture in a new way? / The teacher collects brief oral comments (and optionally written notes) as final reflections. A collective oral reflection that integrates the learning and emotional experiences from all the films seen throughout the project.
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